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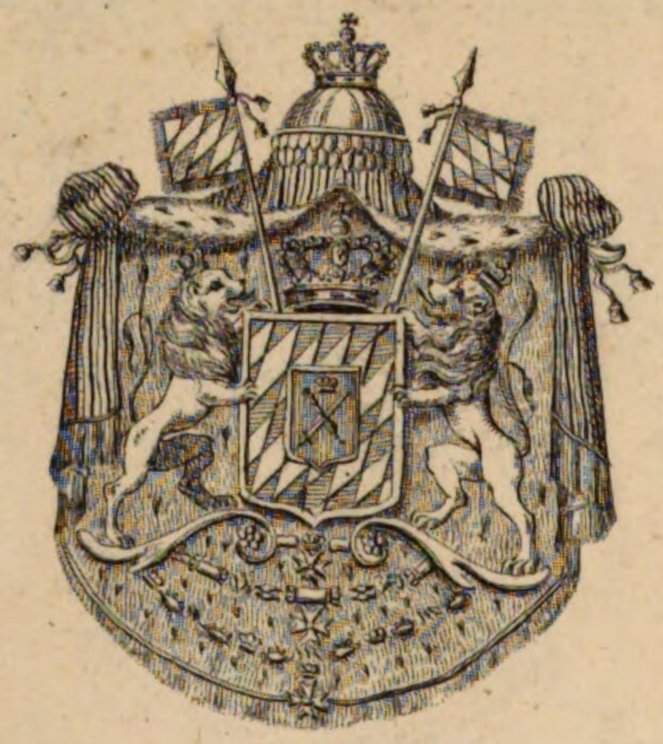

BIBLIOTHECA
REGIA
MONACENSIS.

A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC,

BY

SIR JOHN HAWKINS.

VOLUME THE SECOND. 2

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KAISERLICHE
STAATS-
BIBLIOTHEK
MUENCHEN

BAYERISCHE STAATS-BIBLIOTHEK MUENCHEN

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BOOK I. CHAP. I.

THE ſyſtem of Guido, and the method invented by him for facilitating the practice of vocal melody, was received with univerſal applauſe, and in general adopted throughout Europe. The clergy, no doubt, favoured it as coming from one of their own order; and indeed they continued to be the only cultivators of muſic in general for many centuries after his time. The people of England have long been celebrated for their love of cathedral muſic; not only in Italy, Germany, and France, but here alſo, the offices were multiplied in proportion to the improvements made in muſic; and a great emulation aroſe, among different fraternities, which ſhould excel in the compoſition of muſic to particular antiphons, hymns, and other parts of divine ſervice. It farther appears, that about the middle of the eleventh century, the order of worſhip was not ſo ſettled but that a latitude was left for every cathedral church to eſtabliſh each a formulary for itſelf, which in time was called its Uſe: of this practice there are the plaineſt intimations in the preface to the Common Prayer of queen Elizabeth *. And we

* 'And where heretofore there hath beene great diverſitie in ſaying and ſinging in 'churches within this realme; ſome following Sariſburie uſe, ſome Hereford uſe, ſome 'the uſe of Bangor, ſome of Yorke, and ſome of Lyncolne. Now from henceforth all the 'whole realme ſhall have but one uſe.' Upon which paſſage it is to be noted that in the northern parts, the uſe of the archiepiſcopal church of York prevailed; in South Wales,

elſewhere learn, that of the ſeveral uſes which had obtained in this kingdom, that of Sarum, eſtabliſhed anno 1077, was the moſt followed; and that hence aroſe the adage 'Secundum uſum Sarum *.'

Of the origin of the uſe of Sarum there are ſeveral relations, none of which do great honour to its inventor Oſmund, biſhop of that ſee. Bale, of whom indeed it may be ſaid, that almoſt all his writings are libels, has given this account of him, and the occaſion of framing it: 'Oſmundus was a man of great adventure and policye in hys tyme, 'not only concernynge robberyes, but alſo the ſlaughter of men in the 'warres of kyng Wyllyam Conquerour: whereupon he was firſt the 'grande captayne of Saye, in Normandy, and afterwards earle of 'Dorſet, and alſo hygh-chauncellour of Englande. As Herman, the 'byſhop of Salisbury, was dead, he gaue ouer all, and ſucceeded hym 'in that byſhoprych, to lyue, as it were, in a ſecurye or eaſe in hys 'lattre age; for than was the church become Jeſabel's pleaſaunt and 'caſy cowch. His cautels were not ſo ſyne in the other kynde for de=ſtructyon of bodyes; but they were alſo as good in thys, for deſtruc=tyon of ſowles. To obſcure the glory of the goſpel preachynge, and 'augment the filthyneſſe of ydolatry, he practyſed an ordynary of 'popyſh ceremonyes, the whyche he entytled a Conſuetudynary, or 'uſual boke of the chyrche. Hys fyrſt occaſyon was thys: a great 'battayle chaunced at Glaſtenburye, whyls he was byſhop, betweene 'Turſtinus, the abbot, and hys monkes, wherein ſome of them were 'ſlayne, and ſome ſore wounded, as is ſayd afore. The cauſe of that 'battayle was thys: Turſtinus contempnynge their quere ſervyce, than 'called the uſe of Saint Gregory, compelled hys monkes to the uſe 'of one Wyllyam, a monke of Fiſcan, in Normandy. Upon thys, 'Oſmundus devyſed that ordynary called the Uſe of Sarum, whyche 'was afterwards received in a manner of all Englande, Irelande, 'and Wales. Every Syr Sander Slyngesby had a boke at hys 'belte thereof, called hys Portaſſe, contaynynge many ſuperſtycyouſe 'fables and lyes, the teſtament of Chryſt ſet at nought. For thys 'acte was that brothel byſhop made a popyſh god at Salisbury †.'

that of Hereford; in North Wales, that of Bangor; and in other places, the uſe of other of the principal ſees, particularly that of Lincoln. Ayliffe's Parergon, pag. 356. Burn's Eccl. Law, vol. II. pag. 278.

* Vid. Fuller's Worthies in Wilts, pag. 146.

† The ſecond Part, or Contynuacyon of the Englyſh Votaryes, fol. 39. b.

Fox,

Fox, a writer not quite ſo bitter as the former, gives the following account of the matter:

'A great contention chanced at Glaſſtenbure, betweene Thurſtanus, 'the abbat, and his convent, in the daies of William Conqueror, 'which Thurſtanus the ſaid William had brought out of Normandy, 'from the abbey of Cadonum, and placed him abbat of Glaſtenburye. 'The cauſe of this contentious battell was, for that Thurſtanus, con- 'temning their quier ſervice, then called the Uſe of S. Gregory, com- 'pelled his monkes to the uſe of one William, a monke of Fiſcan, in 'Normandy: whereupon came ſtrife and contentions amongſt them; 'firſt in words, then from words to blowes, after blowes, then to 'armour. The abbat, with his gard of harneſt men, fell upon the 'monks, and drave them to the ſteps of the high altar, where two 'were ſlain, eight were wounded with ſhafts, ſwords, and pikes. 'The monks, then driven to ſuch a ſtrait and narrow ſhift, were com- 'pelled to defend themſelves with formes and candleſticks, wherewith 'they did wound certaine of the ſouldiers. One monk there was, an 'aged man, who, inſtead of his ſhield, took an image of the crucifix in 'his armes for his defence; which image was wounded in the breaſt 'by one of the bowmen, whereby the monk was ſaved. My ſtory 'addeth more, that the ſtriker, incontinent upon the ſame, fell mad; 'which ſavoreth of ſome monkiſh addition, beſides the text. This 'matter being brought before the king, the abbat was ſent again to 'Cadonum, and the monkes, by the commandement of the king, were 'ſcattered in far countries. Thus, by the occaſion hereof, Oſmundus, 'biſhop of Salisbury, deviſed that ordinary which is called the Uſe 'of Sarum, and was afterwards received, in a manner, through all 'England, Ireland, and Wales *. And thus much for this matter, 'done in the time of this king William.' †

* It appears from Lyndwood, not only that the uſe of Sarum prevailed almoſt throughout the province of Canterbury, but that in reſpect thereof the biſhop of that dioceſe claimed, by ancient uſage and cuſtom, to execute the office of precentor, and to govern the choir, whenever the archbiſhop of Canterbury performed divine ſervice in the preſence of the college of biſhops. 'Quaſi tota provincia [Cantuarienſis] hunc uſum ſequitur;' and adds, as one reaſon of it, 'Epiſcopus namque Sarum in collegio epiſcoporum eſt præ- 'centor, et temporibus quibus archiepiſcopus Cantuarienſis ſolenniter celebrat divina, 'præſente collegio epiſcoporum, chorum in divinis officiis regere debet, de obſervantiâ et 'conſuetudine antiquâ." Provinciale, tit. De Feriis, cap. ult. [Anglicanæ Eccleſiæ] Ver. Uſum Sarum. Gibſ. Cod. pag. 294. And an inſtance of the actual exerciſe of the office of precentor or chanter at a public ſolemnity, by a biſhop of Saliſbury, occurs in an ac-

As to the formulary itſelf, we meet with one called the Uſe of Sarum, tranſlated into Engliſh by Miles Coverdale, biſhop of Exeter, in the Acts and Monuments of Fox, vol. III. pag. 3, which in truth is but a partial repreſentation of the ſubject; for the Uſe of Sarum not only regulated the form and order of celebrating the maſs, but preſcribed the rule and office for all the ſacerdotal functions; and theſe are contained in ſeparate and diſtinct volumes, as the Miſſal itſelf, printed by Richard Hamillon, anno 1554; the Manual, by Francis Regnault, at Paris, anno 1530; Hymns, with the notes, by John Kyngſton and Henry Sutton, Lond. 1555; the Primer, and other compilations; all which are expreſly ſaid to be 'ad uſum eccleſiæ Sariſburienſis.' Sir Henry Spelman ſeems to have followed Fox rather implicitly in the explanation which he gives of the Uſe of Sarum in his Gloſſary, pag. 501.

It is no eaſy matter, at this diſtance of time, to aſſign the reaſons for that authority and independence of the church of Saliſbury which the framing a liturgy, to call it no more, for its own proper uſe, and eſpecially the admiſſion of that liturgy into other cathedrals, ſuppoſes: but this is certain, that the church of Sarum was diſtinguiſhed by divers cuſtoms and uſages peculiar to itſelf, and that it adopted others which the practice of other churches had given a ſanction to: among the latter was one ſo very remarkable as to have been the ſubject of much learned enquiry *.

count of the chriſtening of prince Arthur in the Collectanea of Leland, vol. III pag. 208. and is thus related: 'The biſhop of Ely was deken, and rede the goſpel. The biſhop of 'Rocheſter bar the croſſe, and redde th' epiſtell. The biſhop of Sareſbury was channter, 'and beganne the office of the maſſe.'

† Acts and Monuments, Lond. 1640, vol I. pag. 238.

* See a tract intitled Epiſcopus Puerorum in Die Innocentium, or a Diſcovery of an ancient Cuſtom in the Church of Sarum, of making an anniverſary Biſhop among the Choriſters; it was written at the inſtance of biſhop Montague by John Gregory of Chriſt Church, Oxon, and is among his Poſthuma, or ſecond part of his works, publiſhed in 1684.

In this tract, which abounds with a great variety of curious learning, the author takes occaſion to remark, that the obſervance of Innocent's Day is very ancient in the Chriſtian church; and that in the runic wooden calendar, a kind of almanac, from which the log or clog, mentioned in Dr. Plot's Hiſtory of Staffordſhire, is derived, this and other holydays are diſtinguiſhed by certain hieroglyphics: for an inſtance to the purpoſe, the holyday here ſpoken of was ſignified by a drawn ſword, to denote the ſlaughter of that day. That of St. Simon and Jude by a ſhip, becauſe they were fiſhers. The feſtival of St. George, by a horſe, alluding to his ſoldier's profeſſion. The day of St. Gregory which is the twelfth of March, this author ſays was thus ſymbolized: 'They ſet you down in a picture a ſchool-'maſter holding a rod and ferula in his hands. It is, adds he, becauſe at that time, as being 'about the beginning of the ſpring, they uſe to ſend their children firſt to ſchool. And 'ſome, he ſays, are ſo ſuperſtitiouſly given, as upon this night to have their children aſked the 'queſtion

The uſage here particularly alluded to, is that of electing a Biſhop from among the choriſters of the cathedral of Sarum, on the anniverſary of St. Nicholas, being the ſixth day of December; who was inveſted with great authority, and had the ſtate of a dioceſan biſhop from the time of his election until Innocent's Day, as it is called, the twenty-eighth of the ſame month. It ſeems, that the original deſign of this ſingular inſtitution was to do honour to the memory of St. Nicholas, biſhop of Myra, in Lycia; who, even in his infancy, was remarkable for his piety, and, in the language of St. Paul to Timothy, is ſaid to have known the ſcriptures of a child. Ribadeneyra has given his life at large; but the following extract from the Engliſh Feſtival *, contains as much about him as any reaſonable man can be expected to believe. 'It is ſayed, that hys fader hyght 'Epiphanius, and his moder, Joanna, &c. And whan he was born, 'he made hym Chryſten, and called hym Nycolas, that is a 'manneſ name; but he kepeth the name of a chyld; for he choſe to kepe 'vertues, meknes, and ſymplenes, and without malyce. Alſo we rede, 'whyle he lay in hys cradel, he faſted Wedneſday and Fryday: theſe days 'he would ſouke but ones of the day, and therewyth held hym pleſed. 'Thus he lyved all his lyf in vertues, with thys chyldes name; and 'therefore chyldren don hym worſhip before all other ſaynts †.

That St. Nicholas was the patron of young ſcholars is elſewhere noted; and by the ſtatutes of St. Paul's ſchool, founded by dean Colet, it is required that the children there educated 'ſhall, every 'Childermas Day, come to Paulis churche, and hear the chylde-'byſhop ſermon, and after be at the hygh-maſſe, and each of them 'offer a i. d. to the childe-byſhop, and with them the maiſters and 'ſurveiours of the ſcole ‡.'

'queſtion in their ſleep, whether they have a mind to book or no; and if they ſay yes they 'count it for a very good preſage, but if the children anſwer nothing, or nothing to that 'purpoſe, they put them over to the plough.'

* In St. Nicholas, fol. 55.

† A circumſtance is related of this biſhop Nicholas, which does not very well agree with the above account of his meek and placid temper; for at the Council of Nice, this ſame biſhop, upon ſome diſpute that aroſe between them, is ſaid to have given the heretic Arius a box on the ear. Bayle, vol. II. pag. 530, in not.

‡ By this ſtatute, which with the reſt is printed as an Appendix to Dr. Knight's life of dean Colet, it ſhould ſeem, that at the cathedral of St. Paul alſo they had an Epiſcopus Puerorum; for beſides the mention of the ſermon, the ſtatute directs, that an offering be made to the childe byſhop. Indeed Strype ſays, 'that almoſt every pariſh had its ſaint Nicholas.' Memorials Eccleſiaſtical under Queen Mary, pag. 206. In the book of the houſhold

The ceremonies attending the inveſtiture of the Epiſcopus Puerorum are preſcribed by the ſtatutes of the church of Sarum, which contain a title, De Epiſcopo Choriſtarum; and alſo by the Proceſſional. From theſe it appears, that he was to bear the name and maintain the ſtate of a biſhop, habited, with a croſier or paſtoral-ſtaff in his hand, and a mitre on his head. His fellows, the reſt of the children of the choir, were to take upon them the ſtyle and office of prebendaries, and yield to the biſhop canonical obedience; and, farther, the ſame ſervice as the very biſhop himſelf, with his dean and prebendaries, had they been to officiate, were to have performed, the very ſame, maſs excepted, was done by the choriſter and his canons, upon the eve and the holiday. The uſe of Sarum required alſo, that upon the eve of Innocent's day, the choriſter-biſhop, with his fellows, ſhould go in ſolemn proceſſion to the altar of the Holy Trinity, in copes, and with burning tapers in their hands; and that, during the proceſſion, three of the boys ſhould ſing certain hymns, mentioned in the rubric. The proceſſion was made through the great door at the weſt end of the church, in ſuch order, that the dean and canons went foremoſt, the chaplain next, and the biſhop, with his little prebendaries, laſt; agreeable to that rule in the ordering of all proceſſions, which aſſigns the rearward ſtation to the moſt honourable. In the choir was a ſeat or throne for the biſhop; and as to the reſt of the children, they were diſpoſed on each ſide of the choir, upon the uppermoſt aſcent. And ſo careful was the church to prevent any diſorder which the

houſhold eſtabliſhment of Henry Algernon Percy earl of Northumberland, compiled anno 1512, and lately printed are the following entries: 'Item, My lord uſith and accuſtomyth 'yerely, when his lordſhip is at home, to yef unto the barne-biſhop of Beverlay, when he 'comith to my lord in Chriſtmas hally-dayes, when my lord kepith his hous at Lekynfield, 'xxs. Item, my lord uſeth and accuſtomyth to gif yearly, when his lordſhip is at home, 'to the barne-biſhop of Yorke, when he comes over to my lord in Chriſtynmaſſe hally-'dayes, as he is accuſtomed yearly, xxs.' Hence it appears that there were formerly two other barne, i. e. bearn, or infant-biſhops in this kingdom, the one of Beverly, the other of York. And Dr. Percy, the learned editor of the above book, in a note on the two articles here cited, from an ancient MS. communicated to him, has given an inventory of the ſplendid robes and ornaments of one of theſe little dignitaries. Farther, there is reaſon to ſuppoſe that the cuſtom above-ſpoken of prevailed, as well in foreign cathedrals, as in thoſe of England, for the writer above-cited, [Mr. Gregory] on the authority of Molanus, ſpeaks of a choriſter-biſhop in the church of Cambray, who diſpoſed of a prebend which fell void in the month or year of his epiſcopate, in favour of his maſter. Some of theſe cuſtoms that relate to the church are more general than is imagined, that of obliging travellers, who enter a cathedral with ſpurs on, to pay a ſmall fine, called ſpur-money, to the choriſters, upon pain of being locked into the church, prevails almoſt throughout Europe.

rude

rude curioſity of the multitude might occaſion in the celebration of this ſingular ceremony, that their ſtatutes forbid all perſons whatſoever, under pain of the greater excommunication, to interrupt or preſs upon the children, either in the proceſſion or during any part of the ſervice directed by the rubric; or any way to hinder or interrupt them in the execution or performance of what it concerned them to do. Farther it appears, that this infant-biſhop did, to a certain limit, receive to his own uſe, rents, capons, and other emoluments of the church.

In caſe the little biſhop died within the month, his exequies were ſolemnized with great pomp; and he was interred, like other biſhops, with all his ornaments. The memory of this cuſtom is preſerved, not only in the ritual books of the cathedral church of Saliſbury, but by a monument in the ſame church, with the ſepulchral effigies of a choriſter-biſhop, ſuppoſed to have died in the exerciſe of his pontifical office, and to have been interred with the ſolemnities above noted. The figure of the deceaſed in his proper habiliments is thus repreſented.

Such as is related in the foregoing pages was the Uſe of Sarum, which appears to have been no other than a certain mode of divine ſervice, the ritual whereof, as alſo the ſeveral offices required in it, lie diſperſed in the ſeveral books before enumerated. Whether the forms of devotion, or any thing elſe contained in theſe volumes, were ſo ſuperlatively excellent, or of ſuch importance to religion, as to juſtify the ſhedding of blood in order to extend the uſe of them, is left to the determination of thoſe whom it may concern to enquire. It ſeems, however, that contentions of a like nature with this were very frequent in the earlier ages of Chriſtianity; which were not leſs diſtinguiſhed by the general ignorance that then prevailed, than by a want of urbanity in all ranks and orders of men. That general decorum, the effect of long civilization, which is now obſervable in all the different countries of Europe, renders us unwilling to credit a fact, which nevertheleſs every perſon converſant in eccleſiaſtical hiſtory is acquainted with, and believes; namely, that the true time for celebrating Eaſter was the ground of a controverſy that ſubſiſted for ſome centuries, and occaſioned great ſlaughter on both ſides. The relation above given of the fray at Glaſtonbury, is not leſs reproachful to human nature, in any of the different views that may be taken of it; for if we conſider the perſons, they were men devoted to a religious life; if the place, it was the choir of a cathedral; and if the time, it was that of divine ſervice. And yet we find that contentions of this kind were frequent; for at York, in 1190, there aroſe another: and Fox, who ſeems to exult in the remembrance of it, for no other reaſon than that both parties were, what at that time they could ſcarce chooſe but be, papiſts, has given the following ludicrous account of it.

'The next yeere then enſued, which was 1190, in the begin-
'ning of which yeer, upon Twelfe even, fell a foule northerne
'brawle, which turned well neere to a fray, betweene the arch-
'biſhop new elected, of the church of Yorke, and his company on
'the one ſide, and Henry, Dean of the ſaid church, with his ca-
'tholike partakers on the other ſide, upon occaſion as followeth:
'Gaufridus or Geoffry, ſonne to king Henry the ſecond, and bro-
'ther to king Richard, whom the king had elected a little before
'to the archbiſhopricke of Yorke, upon the even of Epiphany,
'which we call Twelfe Day, was diſpoſed to hear even-ſong with

'all solemnity in the cathedral church, having with him Hamon 'the chanter, with divers canons of the church, who tarrying some= 'thing long, belike in adorning and attiring himselfe, in the meane 'while Henry the deane, and Bucardus the treasurer, disdaining 'to tarry his comming, with a bold courage lustily began their 'holy evensong with singing their psalmes, ruffling of descant, and 'merry piping of organs; thus this catholike evensong with as 'much devotion begun, as to God's high service proceeding, was 'now almost halfe complete, when as at length, they being in the 'middest of their mirth, commeth in the new elect with his traine 'and gardeuians, all full of wrath and indignation, for that they 'durst be so bold, not waiting for him, to begin God's service, 'and so eftsoones commanded the quier to stay and hold their 'peace: the chanter likewise by vertue of his office commandeth 'the same; but the deane and treasurer on the other side willed 'them to proceed, and so they sung on and would not stint. Thus 'the one halfe crying against the other, the whole quier was in a 'rore: their singing was turned to scolding, their chanting to chid= 'ing, and if instead of the organs they had had a drum, I doubt 'they would have solefaed by the ears together.

'At last, through the authority of the archbishop, and of the 'chanter, the quier began to surcease and give silence. Then the 'new elect, not contented with what had beene sung before, with 'certaine of the quier began the evensong new againe. The trea= 'surer upon the same caused, by virtue of his office, the candles to 'be put out, whereby the evensong having no power further to pro= 'ceed, was stopped forthwith: for like as without the light and 'beames of the sunne there is nothing but darknesse in all the 'world, even so you must understand the pope's church can see to 'doe nothing without candle=light, albeit the sunne doe shine never so 'cleere and bright. This being so, the archbishop, thus disappoint= 'ed on every side of his purpose, made a grieuous plaint, declaring 'to the clergie and to the people what the deane and treasurer had 'done, and so upon the same, suspended both them and the church 'from all divine service, till they should make to him due satisfac= 'tion for their trespasse.

'The next day, which was the day of Epiphany, when all the 'people of the citie were assembled in the cathedral church, as their

'manner was, namely, in such feasts devoutly to hear divine service, 'as they call it, of the church, there was also present the archbishop 'and the chanter, with the residue of the clergie, looking when the deane 'and treasurer would come and submit themselves, making satisfaction 'for their crime. But they still continuing in their stoutnesse, refused so 'to do, exclaiming and uttering contemptuous words against the arch-'bishop and his partakers; which when the people heard, they in a great 'rage would have fallen upon them: but the archbishop would not 'suffer that. The deane then, and his fellowes, perceiving the stir of 'the people, for feare, like pretie men, were faine to flee; some to the 'tombe of S. William of Yorke, some ranne into the deane's house, and 'there shrouded themselves, whom the archbishop then accursed. And 'so for that day the people returned home without any service *.'

In the year 1050 flourished HERMANNUS CONTRACTUS, so surnamed because of a contraction in his limbs, whom Vossius styles Comes Herengensis, a monk also of the monastery of St. Gal. He excelled in mathematics, and wrote two books of music, and one of the monochord.

MICHAEL PSELLUS, a Greek, and a most learned philosopher and physician, flourished about the year 1060, and during the reign of the emperor Constantinus Ducas, to whose son Michael he was preceptor. His works are but little known; for indeed few of his manuscripts have been printed. What intitles him to a place here, is a book of his, printed at Paris, in 1557, with this title, Michael Psellus de Arithmetica, Musica, Geometrica, et proclus de Sphæra, Elia Vineto Santone interprete. The name of this author has a place in almost every list of ancient musical writers to be met with; an honour which he seems to have but little claim to; for he has given no more on the subject of music than is contained in twenty pages of a loosely printed small octavo volume.

The several improvements of Guido herein before enumerated, respected only the harmony of sounds, the reformation of the scale,

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Gervase of Canterbury relates, that upon the second coronation of Richard I. after his release from captivity and return from the Holy Land, there was a like contention between the monks and clerks who assisted at that ceremony. 'Facta est autem altercatio inter mo-'nachos et clericos dum utrique Christus vincit cantarent.' X. Script. 1588. It is very probable that 'Christus vincit' was the beginning of a hymn composed in Palestine, after one of Richard's great victories. This contention was in 1194, four years after that above-mentioned.

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and the means of rendering the practice of muſic more eaſily attainable; in a word, they all related to that branch of the muſical ſcience which among the ancients was diſtinguiſhed by the name of Melopoeia; with the other, namely, the Rythmopoeia, it does not appear that he meddled at all. We no where in his writings meet with any thing that indicates a neceſſary diverſity in the length or duration of the ſounds, in order to conſtitute a regular cantus, nor conſequently with any ſyſtem or method of notation, calculated to expreſs that difference of times or meaſures which is founded in nature, and is obvious to ſenſe. If we judge from the Micrologus and other writings of that early period, it will ſeem, that in vocal muſic theſe were regulated ſolely by the cadence of the ſyllables; and that the inſtrumental muſic of thoſe times was, in this reſpect, under no regulation at all.

Of the nature of the ancient rythmopoeia it is very difficult to form any other than a general idea. Iſaac Voſſius, who had beſtowed great pains in his endeavours to reſtore it, at length gives it up as irretrievable. From him, however, we learn the nature and properties, or characteriſtics, of the ſeveral feet which occur in the compoſition of the different kinds of verſe; and as to the rythmus, he deſcribes it to the following effect:

'Rythmus is the principal part of verſe; but the term is differently underſtood by writers on the ſubject: with ſome, foot, metre, and rythmus, are conſidered as one and the ſame thing; and many attribute to metre that which belongs to rythmus. All the ancient Greeks aſſert, that rythmus is the baſis or pace of verſe; and others define it by ſaying, that it is a ſyſtem or collection of feet, whoſe times bear to each other a certain ratio or proportion. The word Metre has a more limited ſignification, as relating ſolely to the quantity and meaſure of ſyllables. Varro calls metre, or feet, the ſubſtance or materials, and rythmus the rule of verſe; and Plato, and many others, ſay, that none can be either a poet or a muſician to whom the nature of the rythmus is unknown.'

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* De Poematum Cantu et Viribus Rythmi, pag. 5, et ſeq.

'manner was, namely, in such feasts devoutly to hear divine service, 'as they call it, of the church, there was also present the archbishop 'and the chanter, with the residue of the clergie, looking when the deane 'and treasurer would come and submit themselves, making satisfaction 'for their crime. But they still continuing in their stoutnesse, refused so 'to do, exclaiming and uttering contemptuous words against the arch-'bishop and his partakers; which when the people heard, they in a great 'rage would have fallen upon them: but the archbishop would not 'suffer that. The deane then, and his fellowes, perceiving the stir of 'the people, for feare, like pretie men, were faine to flee; some to the 'tombe of S. William of Yorke, some ranne into the deane's house, and 'there shrouded themselves, whom the archbishop then accursed. And 'so for that day the people returned home without any service *.'

In the year 1050 flourished HERMANNUS CONTRACTUS, so surnamed because of a contraction in his limbs, whom Vossius styles Comes Herengensis, a monk also of the monastery of St. Gal. He excelled in mathematics, and wrote two books of music, and one of the monochord.

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'I cannot ſufficiently admire thoſe who have treated on muſic in 'this and the paſt age, and have endeavoured diligently to explain 'every other part, yet have written nothing concerning rythmus, or 'if they have, that they have written ſo that they ſeem entirely 'ignorant of the ſubject: the whole of them have been employed 'in ſymphoniurgia, or counterpoint, as they term it; neglecting 'that which is the principal in every cantus, and regarding nothing 'but to pleaſe the ear. Far be it from me to cenſure any of thoſe 'who labour to improve muſic; but I cannot approve their conſult-'ing only the hearing, and neglecting that which alone can afford 'pleaſure to the faculties of the ſoul; for as unity does not make 'number, ſo neither can ſound alone, conſidered by itſelf, have any 'power, or if it has any, it is ſo ſmall and trifling that it entirely 'eſcapes the ſenſe. Can the colliſion of ſtones or pieces of wood, or 'even the percuſſion of a ſingle chord, without number or rythmus, 'have any efficacy in moving the affections, when we feel nothing 'but an empty ſound? and though we compound many ſounds that 'are harmonical and concordant, yet we effect nothing; ſuch an har-'mony of ſounds may indeed pleaſe the ear, but as to the delight, it 'is no more than if we uttered unknown words, or ſuch as have no 'ſignification. To affect the mind, it is neceſſary that the ſound 'ſhould indicate ſomewhat which the mind or intellect can compre-'hend; for a ſound void of all meaning can excite no affections, 'ſince pleaſure proceeds from perception, and we can neither love 'nor hate that which we are unacquainted with *.'

Theſe are the ſentiments of the above author on the rythmic faculty in general. With reſpect to the force and efficacy of numbers, and the uſe and application of particular feet, as the means of exciting different paſſions, he thus expreſſes himſelf.

'If you would have the ſound to be of any effect, you muſt en-'deavour to animate the cantus with ſuch motions as may excite the 'images of the things you intend to expreſs; in which if you ſuc-'ceed, you will find no difficulty in leading the affections whither 'you pleaſe: but in order to this, the muſical feet are to be properly 'applied. The pyrrichius and tribrachys are adapted to expreſs light 'and voluble motions, ſuch as the dances of ſatyrs; the ſpondeus,

* De Poematum Cantu et Viribus Rythmi, pag. 72.

'and

'and the ſtill graver moloſſus, repreſent the grave and ſlow motions; 'ſoft and tender ſentiments are excited by the trochæus, and ſome-'times by the amphibrachys, as that alſo has a broken and effemi-'nate pace; the iambus is vehement and angry; the anapæſtus is 'almoſt of the ſame nature, as it intimates warlike motions. If you 'would expreſs any thing chearful and pleaſant, the dactylus is to be 'called in, which repreſents a kind of dancing motion; to expreſs 'any thing hard or refractory, the antiſpaſtus will help you; if you 'would have numbers to excite fury and madneſs, not only the ana-'pæſtus is at hand, but alſo the fourth pæon, which is ſtill more 'powerful. In a word, whether you conſider the ſimple or the 'compounded feet, you will in all of them find a peculiar force 'and efficacy; nor can any thing be imagined which may not be 'repreſented in the multiplicity of their motions *.'

But notwithſtanding the peculiar force and efficacy which this author would perſuade us are inherent in the ſeveral metrical feet, he ſays, that it is now more than a thouſand years ſince the power of exciting the affections by muſic has ceaſed; and that the know-ledge and uſe of the rythmus is loſt, which alone is capable of pro-ducing thoſe effects which hiſtorians aſcribe to muſic in general. This misfortune is by him attributed to that alteration in reſpect of its pronunciation, which the Greek, in common with other lan-guages, has undergone; and to the introduction of a new proſody, concerning which he thus expreſſes himſelf.

'There remains to be conſidered proſody, the ratio of accents, 'which was not only the chief but nearly the ſole cauſe of the de-'ſtruction of the muſical and poetical art; for with regard to the 'change made in the letters and diphthongs, the cantus of verſe 'might have ſtill ſubſiſted entire, had not a new proſody entirely 'changed the ancient pronunciation; for while the affairs of Greece 'flouriſhed, the ratio of proſody, and the accents, was quite different 'from what it was afterwards, not only the ancient grammarians 'teſtified, but even the term itſelf ſhews that proſody was employed 'about the cantus of words; and hence it may be eaſily collected, 'that it was formerly the province of muſicians, and not of gram-'marians, to affix to poems the proſodical notes or characters. But

* De Poematum Cantu et Viribus Rythmi, pag. 74.

'as all ſpeech is, as it were, a certain cantus, this term was transferred 'to the pronunciation of all words whatſoever, and the gramma-'rians, at length, ſeized the opportunity of accommodating the muſical 'accents to their own uſe, to ſhew the times and quantities of ſylla-'bles. The firſt grammarian that thus uſurped the accents, if we 'may depend on Apollonius Arcadius, and other Greek writers, was 'Ariſtophanes the grammarian, about the time of Ptolemy Philo-'pater, and Epiphanes. His ſcholar Ariſtarchus, following the foot-'ſteps of his maſter, increaſed the number of accents; and Diony-'ſius the Thracian, a hearer of Ariſtarchus, proſecuted the ſame 'ſtudy, as did alſo thoſe who ſucceeded him in the ſchool of Alex-'andria. The ancient ratio of ſpeaking remained till the times of 'the emperors Antonius and Commodus. How recent the cuſtom 'of affixing the accents to writing is, appears from this, that none are 'to be found on any marbles or coins, or in books of any kind, that 'are ancienter than a thouſand years; and during that period which 'intervened between the time of Ariſtophanes the grammarian, and 'the commencement of that above-mentioned, namely, for the ſpace 'of eight or nine centuries, the marks for the accents were applied 'by the grammarians to no other uſe than the inſtructing youth in the 'metrical art *.'

CHAP. II.

WHAT marks or ſignatures were uſed by the ancient Greeks to expreſs the different quantities of muſical ſounds, independent of the verſe, or whether they had any at all, is not now known. Thoſe characters contained in the introduction of Alypius are evidently of another kind, as repreſenting ſimply the ſeveral ſounds in the great ſyſtem, as they ſtand diſtinguiſhed from each other by their ſeveral degrees of acuteneſs and gravity. Neither are we capable of underſtanding thoſe ſcattered paſſages relating to the rythmus which are to be met with in Ariſtides Quintilianus, and others of the Greek harmonicians, publiſhed by Meibomius; nor do Porphyry, Manuel Bryennius, or any other of their commentators, afford the means of

* De Poematum Cantu et Viribus Rythmi, pag. 17.

explain-

explaining them: Ptolemy himſelf is ſilent on this head, and Dr. Wallis profeſſes to know but little of the matter. In a word, if we may credit Voſſius and a few others, who have either written profeſſedly on, or occaſionally adverted to, this ſubject, the rythmopoeia of the ancients is irrecoverably loſt, and the numbers of modern poetry retain very little of that force and energy which are generally attributed to the compoſitions of the ancients: but, after all, it will be found very difficult to aſſign a period during which it can be ſaid either that the common people were inſenſible of the efficacy of numbers, or that the learned had not ſome ſyſtem by which they were to be regulated. Something like a metrical code ſubſiſted in the writings of St. Auſtin and Bede, and, not to enquire minutely into the ſtructure of the Runic poetry, or the ſongs of the bards, about which ſo much has been written, it is agreed that they were framed to regular meaſures. From all which it is certain, that at the period now ſpeaking of, and long before, the public ear was conſcious of a ſpecies of metrical harmony ariſing from a regular arrangement and interchange of long and ſhort quantities; and that metre was conſidered as the baſis of poetry in its leaſt cultivated ſtate. The want of this metrical harmony was not diſcernible in vocal muſic, becauſe the ſounds, in reſpect of their duration or continuance, were ſubſervient to the verſe, or as it may be ſaid in other words, becauſe the meaſure or cadence of the verſe was communicated or transferred to the muſic. But this was an advantage peculiar to vocal muſic; as to inſtrumental, it was deſtitute of all extrinſic aid: in ſhort, it was mere ſymphony, and as ſuch was neceſſarily liable to the objection of a too great uniformity. From all which it is evident, that a ſyſtem of metrical notation, which ſhould give to mere melody the energy and force of metre, was wanting to the perfection of modern muſic.

Happily the world is now in poſſeſſion of a ſyſtem fully adequate to this end, and capable of denoting all the poſſible combinations of long and ſhort quantities. The general opinion is, that the author of this improvement was Johannes de Muris, a doctor of the Sorbonne, about the year 1330, and conſiderably learned in the faculty of muſic; and this opinion has, for a ſeries of years, been ſo implicitly acquieſced in, that not only no one has ventured to queſtion the truth of it, but ſcarce a ſingle writer on the ſubject of muſic

muſic ſince his time, has forborne to aſſert, in terms the moſt explicit, that Johannes de Muris was the inventor of the Cantus Menſurabilis; that is to ſay, that kind of muſic, whether vocal or inſtrumental, which, in reſpect of the length or duration of its component ſounds, is ſubject to rule and meaſure; or, in other words, that he invented the ſeveral characters for diſtinguiſhing between the quantities of long and ſhort, as they relate to muſical ſounds. Againſt an opinion ſo well eſtabliſhed as this ſeems to be, nothing can with propriety be oppoſed but fact; nor can it be expected that the authority of ſuch men as Zarlino, Bontempi, Merſennus, and Kircher, ſhould yield to an aſſertion that tends to deprive a learned man of the honour of an ingenious diſcovery, unleſs it can be clearly proved to have been made and recognized before. Whether the evidence now to be adduced to prove that the Cantus Menſurabilis exiſted above two centuries before the time of De Muris, be leſs than ſufficient for that purpoſe is ſubmitted to the judgment of the candid and impartial enquirer.

And firſt it is to be remarked, that in the writings of ſome of the moſt ancient authors on muſic, the name of Franco occurs, particularly in the Practica Muſicæ utriuſque Cantus of Gaffurius, lib. II. cap. iv. where he is mentioned as having written on the characters uſed to ſignify the different lengths of notes, but without any circumſtances that might lead to the period in which he lived. Paſſages alſo occur in ſundry manuſcript treatiſes now extant, which will hereafter be given at length, that ſpeak him to have been deeply ſkilled in muſic, and which, with reſpect to the order of time, poſtpone the improvements of De Muris to certain very important ones, made by Franco. Farther, there is now extant a manuſcript mentioned by Morley, in the Annotations on his Introduction, as old as the year 1326, which is no other than a commentary by one Robert de Handlo, on the ſubject of menſurable muſic *.

Authors are not agreed as to the preciſe time of De Muris's ſuppoſed invention, ſome fixing it at 1330, others at 1333; but to take it at the ſooneſt, De Handlo's Commentary was extant four years before; and how long it was written before that, no one can tell: it

* Morl. Annot. on his Introd. part I. where it is expreſly ſaid, that Franco firſt divided the breve into ſemibreves, and made commentaries on the rules of Robert de Haulo, i. e. Handlo.

might

might have been many years. And ſtill backwarder than that, muſt have been the time when thoſe rules or maxims of Franco were framed, on which the treatiſe of De Handlo is profeſſedly a commentary.

But all the difficulties touching the point of priority between theſe two writers, Franco and De Muris, have been removed by the care and induſtry of thoſe learned Benedictines, the authors and compilers of the Hiſtoire Litteraire de la France, who, in the eighth volume of that valuable work, have fixed the time when Franco flouriſhed to the latter end of the eleventh century. They term him a ſcholaſtic of Liege; for as the firſt ſeminaries of learning in France were denominated ſchools, ſo the firſt teachers there, were called ſcholaſtics, and their ſtile of addreſs was Magiſter; and after diſtinguiſhing with great accuracy between him and three others of the ſame name, his contemporaries, they relate, that he lived at leaſt to the year 1083. They ſay, that he wrote on muſic, particularly on plain chant; and that ſome of his treatiſes are yet to be found in the libraries of France. They farther ſay, that in that of the abbey De Lira, in Normandy, is a manuſcript in folio, intitled, Ars Magiſtri Franconis de Muſica Menſurabili. They mention alſo another manuſcript in the Bodleian library, in ſix chapters, intitled, Magiſtri Franconis Muſica; and another by the ſame author, contained in the ſame volume, intitled, Compendium de Diſcantu, tribus capitibus.

Theſe aſſertions, grounded on the teſtimony of ſundry writers, whoſe names are cited for the purpoſe in the above work, preclude all doubt as to the merits of the queſtion, and leave an obſcure, though a learned writer, in poſſeſſion of the honour of an invention, which, for want of the neceſſary intelligence, has for more than four hundred years been aſcribed to another.

The ſame authors ſpeak of Franco as a perſon profoundly ſkilled in the learning of his time; particularly in geometry, aſtronomy, and other branches of mathematical ſcience, and in high eſteem for the ſanctity of his life and manners.

In the year 1074, under William the Conqueror, flouriſhed in England Osbern, a monk of Canterbury, and precentor in the choir of that cathedral *: he was greatly favoured by Lanfranc archbiſhop

* In tracing the progreſs of choral muſic in this country, it is worthy of remark that as it was firſt eſtabliſhed in the cathedral of Canterbury, where the firſt of the Roman ſingers ſettled on the converſion of the Engliſh to chriſtianity; ſo that choir for a ſeries of years

of that ſee. Trithemius, Bale, and Pits ſpeak of him as a man profoundly ſkilled in the ſcience of muſic. He left behind him a treatiſe De Re Muſica; ſome add, that he wrote another on the conſonances, but the general opinion is, that this and the former are one and the ſame work. Bale, who places him above a century backwarder than other writers do, making him to have been familiar with Dunſtan, who was archbiſhop of Canterbury in 963, inſinuates that Guido did but follow him in many of the improvements made by him in muſic: His words are, 'Osbernus, a monke 'of Canterbury, practyſed newe poyntes of muſyk; and his example 'in Italy folowed Guido Aretinus, to make, as this candid writer aſſerts, 'the veneraycyon of ydolles more pleaſaunt *.' Well might

produced a ſucceſſion of men diſtinguiſhed for their excellence in it. Among theſe Theodore, the archbiſhop, and Adrian, the abbot, his friend and coadjutor, are particularly noted; the former was of Tarſus, St. Paul's country, the latter an African by birth, and died in 708. Bede Hiſt. Eccl. lib. IV. cap. i. He was entombed in the above cathedral with this epitaph. Weever's Funeral Monuments, pag. 251.

Qui legis has apices, Adriani pignora, dices
Hoc ſita ſarcophago ſua noſtro gloria pago.
Hic decus abbatum, patrie lux, vir probitatum
Subvenit à cælo ſi corde rogetur anhelo.

St. Aldhelm, abbot of Malmeſbury, and afterwards biſhop of Shireburn, received at Canterbury, from Theodore and Adrian, his knowledge of the Greek language, and was by them inſtructed in vocal and inſtrumental muſic. Camden [Brit. in Wilts, 104.] relates that he was the firſt of the Saxons that ever wrote in Latin; and that taught the method of compoſing Latin verſe. An acroſtic of his compoſition, in that language, is preſerved in Pits's account of him. Biſhop Nicholſon [Engl. Hiſt. lib. xli.] ſpeaks of St. Aldhelm's hymns and other muſical compoſures, and laments that they are loſt. Of this perſon many fabulous ſtories are told; and Bayle, who takes every occaſion in his way to ridicule a virtue which ſome would ſuſpect he did not poſſeſs, [Art. St. Francis] makes himſelf merry with the means he is ſaid to have uſed to preſerve the dominion of reaſon over his appetite. But Bede, who very probably was acquainted with him [Hiſt. Eccl. lib. V. cap. xix.] gives him the character of a learned and elegant writer; and Camden celebrates him for the ſanctity of his life.

Fuller, in his Worthies of Wiltſhire, 147, in his quaint manner, relates of him, that cóming to Rome to be conſecrated biſhop of Sherburn, he reproved pope Sergius his fatherhood, for being a father indeed to a baſe child, then newly born. And that returning home he lived in great eſteem until the day of his death, which happened anno Domini, 709.' See more of him in Leland, Pits, and Tanner.

St. Dunſtan is not leſs celebrated for his ſkill in muſic, than for his learning in the other ſciences. Pits ſtyles him 'Vir Græcè Latinèque doctus, et omnibus artibus liberalibus 'egregiè inſtructus, muſicus præſertim inſignis, et ſtatuarius non contemnendus:' and, by an egregious miſtake of Dunſtable for Dunſtan, Mattheſon of Hamburg has made him the inventor of muſic in parts, which ſome writers, particularly Johannes Nucius, in a tract entitled Præceptiones Muſices Poeticæ, ſeu de Compoſitione Cantus, quarto, 1613, with little foundation, have aſcribed to John of Dunſtable, a muſician who flouriſhed in the fifteenth century, and will be ſpoken of in his place.

* The ſeconde Part, or Contynuacyon of the Engliſh Votaryes, fol. 13, b.

Fuller give this man the name of bilious Bale; who, though a proteſtant biſhop, and a great pretender to ſanctity, had not the leaſt tincture of charity or moderation.

Under the emperor Henry III. in the dioceſe of Spires, lived GULIELMUS ABBAS HIRSAUGIENSIS *. He was eſteemed the moſt learned man of his time in all Germany: he excelled in muſic, and wrote on the tones; he alſo wrote three books of philoſophical and aſtronomical inſtitutions, and one De Horologia. There are extant of his writing Letters to Anſelm, archbiſhop of Canterbury. He died in 1091, with the reputation of having wrought many miracles †.

Of the writings of the ſeveral authors above enumerated, as they exiſt only in manuſcript, no particular account can be given, nor are we able to form a judgment of their manner of treating muſic, otherwiſe than by the help of thoſe few tracts which we know of, and which are depoſited in collections acceſſible to every learned enquirer, and of theſe the chief are the Enchiridion of Odo; the Epiſtle from Berno to Pelegrinus, archbiſhop of Cologne; the Argumentum novi Cantus inveniendi; and the Micrologus and Epiſtle of Guido. The cenſure which Guido paſſes upon the treatiſe De Muſica of Boetius, namely, that it is a work fitter for philoſophers than ſingers, may ſerve to ſhew that the writers of thoſe times meddled very little with the philoſophy of the ſcience: as to that branch of it, Boetius, who had thoroughly ſtudied the ancients, was their oracle; and the monkiſh writers who ſucceeded him, looking upon muſic as ſubſervient to the ends of religion, treated it altogether in a practical way, and united their efforts to preſerve the muſic of the church in that ſtate of purity from which it had ſo often and ſo widely deviated.

But how ineffectual all their endeavours were, appears from the writings of St. BERNARD, or, as he is otherwiſe called, St. Bernard the abbot. This man lived about the beginning of the twelfth century: his employments in the church having given him opportunities of remarking the great diſorder and confuſion of their muſic, ariſing, among other cauſes, from the manuſcript multiplication of copies, he reſolved to correct the antiphonary of his own order; and to prove the neceſſity of ſuch a work, wrote a treatiſe entitled De Cantu ſeu Cor-

* Hirſaugia was an abbey in Germany.
† Voſſ. de Scient. Mathem. cap. xxxv. § xii. cap. lx. § ix. cap. lxxi. § vii.

rectione Antiphonarii, containing a plan for the reformation of the Ciſtercian antiphonary, and an enumeration of all the errors that had crept into the holy offices, with directions for reſtoring them to their original elegance and purity.

Whatever was the cauſe of it, the reformation intended by St. Bernard did not take effect, ſo as to prevent future corruptions of the Cantus Gregorianus. The tract however is extant in the fourth tome of his works. Authors ſpeak of it as an admirable compoſition, and ſeem to ſay that we owe to it all that with any certainty can now be ſaid to be known touching the ſubject; part of it is as follows.

'The ſong which the churches belonging to the Ciſtercian order 'have been accuſtomed to ſing, although grave and full of variety, 'is over clouded with the error and abſurdity, and yet the authority 'of the order has given its errors a kind of ſanction. But becauſe it 'ill becomes men who profeſs to live together agreeable to the rule 'of their order, to ſing the praiſes of God in an irregular manner, 'with the conſent of the brethren I have corrected their ſong, by 'removing from it all that filth of falſity which fooliſh people had 'brought into it, and have regulated it ſo that it will be found more 'commodious for ſinging and notation than the ſong of other 'churches; wherefore let none wonder or be offended if he ſhall 'hear the ſong in ſomewhat another form than he has been accuſ- 'tomed to, or that he finds it altered in many reſpects; for in thoſe 'places where any alterations occur, either the progreſſion was irre- 'gular, or the compoſition itſelf perverted. That you may wonder 'at, and deteſt the folly of thoſe who departing from the rules of me- 'lody, have taken the liberty to vary the method of ſinging, look into 'the antiphon, Nos qui vivimus, as it is commonly ſung, and al- 'though its termination ſhould be properly in D, yet theſe unjuſt 'prevaricators conclude it in G, and aſſert with an oath or wager 'that it belongs to the eighth tone. What muſician, I pray you, can 'be able to hear with patience any one attribute to the eighth tone, 'that which has for its natural and proper final the note D?

'Moreover, there are many ſongs which are twofold, and irregu- 'lar; and that they aſcend and deſcend contrary to rule is allowed 'by the very teachers of this error; but they ſay it is done by a 'kind of muſical licence: what ſort of licence is this, which walk-

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'ing in the region of diſſimilitude, introduces confuſion and uncer-
'tainty, the mother of preſumption and the refuge of error? I ſay
'what is this liberty which joins oppoſites, and goes beyond natural
'land-marks; and which as it impoſes an inelegance on the compoſition,
'offers an inſult to nature; ſince it is as clear as the day that that ſong
'is badly and irregularly conſtituted which is either ſo depreſſed that
'it cannot be heard, or ſo elevated that it cannot be rightly ſung?

'So that if we have performed a work that is ſingular or different
'from the practice of the ſingers of antiphons, we have yet this
'comfort, that reaſon has induced us to this difference, whereas
'chance, or ſomewhat elſe as bad, not reaſon, has made them to
'differ among themſelves; and this difference of theirs is ſo great,
'that no two provinces ſing the ſame antiphon alike: for to inſtance,
'in the co-provincial churches, take the antiphonary uſed at Rheims
'and compare it with that of Beavois, or Amiens, or Soiſſons,
'which are almoſt at your doors, and ſee if they are the ſame, or
'even like each other.'

From the very great character given of St. Bernard, it ſhould ſeem that his learning and judgment were not inferior to his zeal: the epiſtle above-cited, and his endeavours for a reformation of the abuſes in church-muſic, ſhew him to have been well ſkilled in the ſcience; and it is but juſtice to his memory to ſay that he was one of the trueſt votaries of, and ſtrongeſt advocates for muſic, of any whom that age produced. The accounts extant of him ſpeak him to have been born of noble and pious parents, at the village of Fontaines in Burgundy, in the year 1091. At the age of twenty-three he took the habit of a religious at Citeaux, from whence he was ſent to the new-founded abbey of Clairvaux, of which he was the firſt abbot. The fame of his learning and ſanctity occaſioned ſuch a reſort to this houſe, that in a very ſhort time no fewer than ſeven hundred novices became reſident in it. His authority in the church was ſo great, that he was a common arbiter of the differences between the pope, the biſhops, and the princes of thoſe contentious times. By his advice Innocent II. was acknowledged ſovereign pontiff, and by his management Victor the anti-pope, was induced to make a voluntary abdication of the pontificate, whereby an end was put to a ſchiſm in the church.

It was in the time of St. Bernard that Peter Abaelard flouriſhed, a man not more famous for his theological writings, than remarkable for his unhappy amour with Heloiſſa, or Eloiſa, of whom more will be ſaid hereafter: he had advanced certain poſitions that were deemed heretical, and St. Bernard inſtituted and conducted a proceſs againſt him, which ended in their condemnation. The ſtory of Abaelard and Heloiſſa is well known, but the character of Abaelard is not generally underſtood; and indeed his hiſtory is ſo connected with that of St. Bernard, that it would ſavour of affectation to decline giving an account of him in this place.

PETER ABAELARD was born in a town called Palais, three leagues from Nantes; having a great inclination to the ſtudy of philoſophy from his youth, he left the place of his nativity, and after having ſtudied at ſeveral ſchools, ſettled at Paris, and took for his maſter William of Champeaux, archdeacon of Paris, and the moſt celebrated profeſſor of that time. Here a difference aroſe between Abaelard and the profeſſor, upon which he left him; and, firſt at Melun, and afterwards at Corbeil, ſet up for himſelf, and, in emulation of his maſter, taught publicly in the ſchools; but his infirmities ſoon obliged him to ſeek the reſtoration of his health in his native air. Upon his recovery he returned to Paris, and finding that William of Champeaux had been promoted to a canonry of the church of St. Victor, and that he continued to profeſs in that city, he entered into a diſputation with him, but was foiled, and quitted Paris. After this Abaelard ſtudied divinity at Laon, under Anſelm, canon and dean of that city; and meaning to emulate his maſter, he there gave lectures in theology, but was ſilenced by an order which Anſelm had procured for that purpoſe. From Laon he removed to Paris, and there for ſome time remained in peace, explaining the holy ſcriptures, and by his labours, beſides a conſiderable ſum of money, acquired great reputation.

It happened that a canon of the church of Paris, named Fulbert, had a niece, a very beautiful young woman, and of fine parts, whom he had brought up from her infancy, her name was Heloiſſa. To aſſiſt her in her ſtudies this wiſe uncle and guardian retained Abaelard, a handſome young man, and poſſeſſed of all thoſe advantages which the ſtudy of the claſſics, and a genius for poetry, may be ſuppoſed to give him; and, to mend the matter, took him to board in his houſe, inveſting him with ſo much power over the perſon of his

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fair pupil, that though ſhe was twenty-two years of age, he was at liberty to correct her; and by the actual uſe of the laſh compel her to attend to his inſtructions; the conſequence of this engagement was, the pregnancy of Heloiſſa, and the flight of the two lovers into Abaelard's own country, where Heloiſſa was delivered of a ſon, who was baptized by the name of Aſtrolabius. To appeaſe Fulbert, Abaelard brought back his niece to Paris and married her; but as Abaelard was a prieſt, and had acquired a canonry in the church, which was not tenable by a huſband, and complete reparation could not be made to Heloiſſa for the injury ſhe had ſuſtained without avoiding this preferment, the marriage was at her own requeſt kept a ſecret, and ſhe, to remove all ſuſpicion, put on the habit of a nun, and retired to the monaſtery of Argenteüil. But all this would not pacify her uncle and other relations; they ſeized and puniſhed Abaelard by an amputation of thoſe parts with which he had offended. Upon this he took a reſolution to embrace a monaſtic life, and Heloiſſa was eaſily perſuaded to ſequeſter herſelf from the world; they both became profeſſed at the ſame time, he at St. Denys, and ſhe at Argenteüil.

The letters from Abaelard to Heloiſſa after their retirement, extant in the original Latin, have been celebrated for their elegance and tenderneſs; as to the Epiſtle from Eloiſa of Mr. Pope, it is confeſſedly a creature of his own imagination, and though a very fine compoſition, the world perhaps might have done very well without it. With the licence allowed to poets, he has deviated a little from hiſtorical truth in ſuppreſſing the circumſtance of Abaelard's ſubſequent marriage to his miſtreſs, with a view to make her love to him the more refined, as not reſulting from legal obligation: it may be that the ſuppoſition on which this argument is founded is fallacious, and the concluſion ariſing from it unwarranted by experience. But it is to be feared that by the reading this animated poem, fewer people have been made to think honourably and reverentially of the paſſion of love, than have become advocates for that faſcinating ſpecies of it, which frequently terminates in concubinage, and which it is the drift of this epiſtle, if not to recommend, to juſtify.

But to leave this diſquiſition, and return to Abaelard: his diſgrace, though it ſunk deep into his mind, had leſs effect on his reputation than was to have been expected. He was a divine, and profeſſed

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to teach the theology, ſuch as it was, of thoſe times; perſons of diſtinction reſorted to St. Denys, and entreated of him lectures in their own houſes. The abbot and religious of that monaſtery had lain themſelves open to the cenſures and reproaches of Abaelard by their diſorderly courſe of living, they made uſe of the importunity of the people to become his auditors as a pretext for ſending him from amongſt them. He ſet up a ſchool in the town, and drew ſo many to hear him, that the place was not ſufficient to lodge, nor the country about it to feed them.

Here he compoſed ſundry theological treatiſes, one in particular on the Trinity, for which he was convened before a council held at Soiſſons; the book was condemned to the flames, and the author ſentenced to a perpetual reſidence within the walls of a monaſtery: after a few days confinement in the monaſtery of St. Medard at Soiſſons, he was ſent back to his own of St. Denys: there he advanced that St. Denys of France was not the Areopagite; and by maintaining that propoſition, incurred the enmity of the abbot and religious his brethren. Not thinking himſelf ſafe among them, he made his eſcape from that place in the night, and fled into the territories of Theobald count of Champagne, and at Troyes, with the leave of the biſhop, built a chapel in a field that had been given to him by the proprietor for that purpoſe. No ſooner was he ſettled in this place, than he was followed by a great number of ſcholars, who for the convenience of hearing his lectures built cells around his dwelling: they alſo built a church for him which was dedicated to the Holy Trinity, and by Abaelard called Paraclete. His enemies, exaſperated at this eſtabliſhment, and the proſpect it afforded him of a quiet retreat from the tumult of the times, inſtigated St. Norbert and St. Bernard to arraign him on the two articles of faith and manners before the eccleſiaſtical judges. Tbe duke of Bretagne, in pity to Abaelard, had offered him the abbacy of St. Gildas of Ruis, in the dioceſe of Nantes, and in order to avert the conſequences of ſo formidable an accuſation, he accepted it; and the abbot of St. Denys having expelled the nuns from Argenteüil, he beſtowed on Heloiſſa, their prioreſs, the church of Paraclete with its dependencies; which donation was confirmed by the biſhop of Troyes, and pope Innocent II. in 1131. But theſe endeavours of Abaelard did not avert the malice of his perſecutors: Bernard had carefully red over two of his

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books, and ſelected from thence certain propoſitions, which ſeemed to beſpeak their author at once an Arian, a Pelagian, and a Neſtorian; and upon theſe he grounded his charge of hereſy; Abaelard affecting rather to meet than decline it, procured Bernard to be convened before a council at Sens, in order, if he was able, to make it good; but his reſolution failed him, and rather than abide the ſentence of the council, he choſe to appeal to Rome. The biſhops in the council nevertheleſs proceeded to examine, and were unanimous in condemning his opinions; the pope was eaſily wrought upon to concur with them; he enjoined Abaelard a perpetual ſilence, and declared that the abettors of his doctrines deſerved excommunication. Abaelard wrote a very ſubmiſſive apology, diſowning the bad ſenſe that had been put upon his propoſitions, and ſet out for Rome in order to back it, but was ſtopped at Cluni by the venerable Peter, abbot of that monaſtery, his intimate friend; there he remained for ſome time, during which he found means to procure a reconciliation with St. Bernard. At length he was ſent to the monaſtery of St. Marcellus, at Chalons upon the Soane, and, overwhelmed with affliction, expired there in the year 1142, and in the ſixty-third of his age.

Of this calamitous event Peter of Cluni gave Heloiſſa intelligence in a very pathetic letter, now extant: ſhe had formerly requeſted of Abaelard, that whenever he died his body ſhould be ſent to Paraclete for interment; this charitable office Peter performed accordingly, and with the body ſent an abſolution of Abaelard 'ab omnibus 'peccatis ſuis *.'

Soon after Abaelard's death Peter made a viſit to Paraclete, probably to conſole Heloiſſa: in a letter to him ſhe acknowledges this act of friendſhip, and the honour he had done her of celebrating maſs in the chapel of that monaſtery. She alſo commends to his care her ſon Aſtrolabius, then at the abbey of Cluni, and conjures him, by the love of God, to procure for him, either from the archbiſhop of Paris, or ſome other biſhop, a prebend in the church.

The works of Abaelard were printed at Paris in 1616. His genius for poetry, and a few ſlight particulars that afford but a colour for ſuch a ſuppoſition, induced the anonymous author of the Hiſtory of Abae-

* For a fuller account of him ſee Du Pin Biblioth. Eccleſ. Cent. XII. and the articles ABAELARD, HELOISE, FOULQUES, and FULBERT, in Bayle.

lard and Heloiſſa, publiſhed in Holland 1693, to aſcribe to him the famous romance of the Roſe; and to aſſert, that in the character of Beauty he has exhibited a picture of his Heloiſſa; but Bayle has made it ſufficiently clear that that romance, excepting the concluſion, was written by William de Loris, and that John de Meun put the finiſhing hand to it. A collection of the letters of Abaelard and Heloiſſa, in octavo, was publiſhed from a manuſcript in the Bodleian library, in the year 1718, by Mr. Rawlinſon. As to the letters commonly imputed to them, and of which we have an Engliſh tranſlation by Mr. Hughes, they were firſt publiſhed in French at the Hague in 1693; and in the opinion of Mr. Hughes himſelf are rather a paraphraſe on, than a tranſlation from, the original Latin. Even the celebrated Epiſtle of Mr. Pope, the moſt laboured and pathetic of all his juvenile compoſitions, falls far ſhort of inſpiring ſentiments in any degree ſimilar to thoſe that breathe through the genuine epiſtles of this moſt eloquent and accompliſhed woman; nor does it ſeem poſſible to expreſs that exquiſite tenderneſs, that refined delicacy, that exalted piety, or that pungent contrition, which diſtinguiſhes theſe compoſitions, in any words but her own*.

* The profeſſion of Abaelard, the condition of the monaſtic life to which he had devoted himſelf, and, above all, the courſe of his ſtudies, naturally lead to an opinion that, notwithſtanding his diſaſtrous amour with Heloiſſa, the general tenour of his conduct was in other reſpects at leaſt blameleſs, but on the contrary he appears to have been a man of a looſe and profligate life. In a letter from one of his friends, Foulques, prior of Deuil, to him, he is charged with ſuch a propenſity to the converſation of lewd women, as reduced him to the want even of food and raiment. Bayle, art. FOULQUES, in not.

To ſay the truth, the theology of the ſchools, as taught in Abaelard's time, was merely ſcientific, and had as little tendency to regulate the manners of thoſe who ſtudied it as geometry, or any other of the mathematical ſciences; and this is evident from the licentiouſneſs of the clergy at this and the earlier periods of chriſtianity, and the extreme rancour and bitterneſs which they diſcovered in all kinds of controverſy.

Of the latter, the perſecution of Abaelard by St. Bernard, and other his adverſaries, is a proof; and for the former we have the teſtimony of the moſt credible and impartial of the eccleſiaſtical writers. Moſheim among other proofs of the degeneracy and licentiouſneſs of the clergy in the tenth century, mentions the example of Theophylact, a Grecian patriarch, and on the authority of Fleury's Hiſtoire Eccleſiaſtique, lib. IV. pag. 97, relates the following curious particulars of him. 'This exemplary prelate, ſays he, who ſold 'every eccleſiaſtical benefice as ſoon as it became vacant, had in his ſtable above two thou-'ſand hunting horſes, which he fed with pignuts, piſtachios, dates, dried grapes, figs 'ſteeped in the moſt exquiſite wines, to all which he added the richeſt perfumes. One 'Holy Thurſday he was celebrating high-maſs, his groom brought him the joyful news 'that one of his favourite mares had foaled, upon which he threw down the liturgy, left 'the church, and ran in raptures to the ſtable, where having expreſſed his joy at that grand 'event, he returned to the altar to finiſh the divine ſervice, which he had left interrupted 'during

But to return to St. Bernard; his labours for preſerving the muſic of the church in its original purity, have deſervedly intitled him to the character of one of its greateſt patrons: the particulars of his life, which appears to have been a very buſy one, are too numerous to be here inſerted; but the eccleſiaſtical hiſtorians ſpeak of him as one of the moſt ſhining lights of the age in which he lived. They ſpeak alſo of another St. Bernard, at one time official, and afterwards abbot of the church of Piſa, a diſciple of the former, and at laſt pope by the name of Eugenius III.

The works of St. Bernard the abbot are extant; the beſt edition of them is that of Mabillon, in two volumes, folio. Du Pin ſays that in his writings he did not affect the method of the ſcholaſtics of his time, but rather followed the manner of the preceding authors; for which reaſon he is deemed the laſt of the fathers. He died 1153, and left near one hundred and ſixty monaſteries of his order, which owed their foundation to his zeal and induſtry.

CHAP. III.

THE eſtabliſhment of ſchools and other ſeminaries of learning in France, particularly in Normandy, already mentioned in the courſe of this work, began now to be productive of great advantages to letters in general, for notwithſtanding that the beginning of the twelfth century gave birth to a kind of new ſcience, termed ſcholaſtic divinity, of which Peter Lombard Gilbert de la Poree and Abaelard are ſaid to be the inventors, a new and more rational diviſion of the ſciences than is included in the Trivium and Quadrivium, was projected and took effect about this time *. In that diviſion theology

'during his abſence.' Tranſlation of Moſheim's Eccleſiaſtical Hiſtory, by Dr. Maclane, octavo, 1768, vol. II. pag. 201, in not.

* It ſeems notwithſtanding, that the diſtinctions of Trivium and Quadrivium ſubſiſted as late as the time of Henry VIII. when it is probable they ceaſed; for Skelton, in that libel of his on cardinal Wolſey, entitled Why come ye not to Court? thus ſatirizes him for his ignorance of the ſeven liberal ſciences.

He was parde,
No doctour of deuinitie,
Nor doctour of the law,
Nor of none other ſaw,

had no place, but was termed the queen of ſciences; it was now added to the other ſeven, and aſſumed a form and character very different from what it had heretofore borne. It conſiſted no longer in thoſe doctrines, which, without the leaſt order or connection were deduced from paſſages in the holy ſcriptures, and were founded on the opinions of the fathers and primitive doctors; but was that philoſophical or ſcholaſtic theology, which with the deepeſt abſtraction pretended to trace divine truth to its firſt principles, and to purſue it from thence through all its various connections and branches. Into this ſyſtem of divinity were introduced all the ſubtleties of logic and metaphyſics, till the whole became a ſcience of mere ſophiſtry, and chicane, an unintelligible jargon, conducing neither to the real improvement of the rational faculties, or the promotion of religion or moral virtue. This ſyſtem of divinity, ſuch as it was, was however honoured with the name of a ſcience, and added to the former ſeven; to this number were added juriſprudence and phyſic, taken in that limited ſenſe in which the word is yet uſed; not as comprehending the ſtudy of nature and her operations; and hence aroſe the three profeſſions of divinity, law, and phyſic. That the ſecond of theſe was thus honoured, was owing in a great meaſure to an accident, the diſcovery, in the year 1137, of the original manuſcript of the Pandects of Juſtinian, which had been loſt for five hundred years, and was then recovered, of which fortunate event, to go no farther for evidence of it, Mr. Selden gives the following account: 'The 'emperors from Juſtinian, who died 565, until Lotharius II. in the 'year 1125, ſo much neglected the body of the civil law, that all 'that time none ever profeſſed it. But when the emperor Lotha-'rius II. took Amalfi, he there found an old copy of the Pandects 'or Digeſts, which as a precious mounument he gave to the Piſans, 'by reaſon whereof it was called Litera Piſana; from whence it 'hath been tranſlated to Florence, &c. and is never brought forth

But a pore maiſter of arte,
God wot had little part
Of the quadrivials,
Nor yet of trivials,
Nor of philoſophye,
Nor of philology.

'but

' but with torch-light, or other reverence.' Annotations on Forteſcue de Laudibus, pag. 18, 19.

No ſooner was the civil law placed in the number of the ſciences, and conſidered as an important branch of academical learning, than the Roman pontiffs and their zealous adherents, judged it not only expedient, but alſo highly neceſſary, that the canon law ſhould have the ſame privilege. There were not wanting before this time, certain collections of the canons or laws of the church; but theſe collections were ſo deſtitute of order and method, and were ſo defective, both in reſpect to matter and form, that they could not be conveniently explained in the ſchools, or be made uſe of as ſyſtems of eccleſiaſtical polity. Hence it was that Gratian, a Benedictine monk belonging to the convent of St. Felix and Nabor at Bolonia, by birth a Tuſcan, compoſed, about the year 1130, for the uſe of the ſchools, an abridgment or epitome of canon law, drawn from the letters of the pontiffs, decrees of councils, and writings of the ancient doctors. Pope Eugenius III. was extremely ſatisfied with this work, which was alſo received with the higheſt applauſe by the doctors and profeſſors of Bolonia, and was unanimouſly adopted as the text they were to follow in their public lectures. The profeſſors at Paris were the firſt that followed the example of thoſe of Bolonia, which in proceſs of time was imitated by the greateſt part of the European colleges. But notwithſtanding the encomiums beſtowed upon this performance which was commonly called the Decretal of Gratian, and was intitled by the author himſelf, the reunion or coalition of the jarring canons, ſeveral moſt learned and eminent writers of the Romiſh communion acknowledge it to be full of errors and defects of various kinds. However, as the main deſign of this abridgment of the canons was to ſupport the deſpotiſm, and to extend the authority of the Roman pontiffs, its innumerable defects were over-looked, its merits exaggerated, and, what is ſtill more ſurpriſing, it enjoys at this day, in an age of light and liberty, that high degree of veneration and authority which was inconſiderately, though more excuſably laviſhed upon it in an age of tyranny, ſuperſtition, and darkneſs.

Such among the Latins as were ambitious of making a figure in the republic of letters, applied themſelves with the utmoſt zeal and diligence to the ſtudy of philoſophy. Philoſophy, taken in its moſt

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extenſive and general meaning, comprehended, according to the method univerſally received towards the middle of this century, four claſſes, it was divided into theoretical, practical, mechanical, and logical. The firſt claſs comprehended theology, mathematics, and natural philoſophy; in the ſecond claſs were ranked ethics, oeconomics, and politics; the third contained the arts more immediately ſubſervient to the purpoſes of life, ſuch as navigation, agriculture, hunting, &c. The fourth was divided into grammar and compoſition, the latter of which was farther ſubdivided into rhetoric, dialectic, and ſophiſtry; and under the term dialectic was comprehended that part of metaphyſics, which treats of general notions; this diviſion was almoſt univerſally adopted: ſome indeed were for ſeparating grammar and mechanics from philoſophy, a notion highly condemned by others, who under the general term philoſophy comprehended the whole circle of the ſciences.

This new arrangement of the ſciences can hardly be ſaid to comprehend muſic, as it would be too much to ſuppoſe it included in the general diviſion of mathematics; for notwithſtanding its intimate connection with both arithmetic and geometry, it is very certain that at the time of which we are now ſpeaking, it was cultivated with a view merely to practice, and the rendering the choral ſervice to the utmoſt degree pompous and ſolemn; and there is no other head in the above diviſion under which it could with propriety be arranged. We are told that in the time of Odo, abbot of Cluni, lectures were publicly red in the univerſity of Paris on thoſe parts of St. Auguſtine's writings that treat of muſic and the metre of verſes; this fact is ſlightly mentioned in the Menagiana, tom. II. But the authors of the Hiſtoire Litteraire de la France are more particular, for they ſay that in the tenth century muſic began to be cultivated in France with ſingular induſtry and attention; and that thoſe great maſters Remi d'Auxerre, Hucbald de St. Amand, Gerbert, and Abbon, gave lectures on muſic in the public ſchools. But it ſeems that the ſubjects principally treated on in theſe their lectures had very little connection with the theory of muſic. In ſhort, their view in this method of inſtitution was to render familiar the precepts of tonal and rythmical muſic; to lay down rules for the management of the voice, and to facilitate and improve the practice of plain chant, which

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Charlemagne with ſo much difficulty had eſtabliſhed in that part of his dominions *.

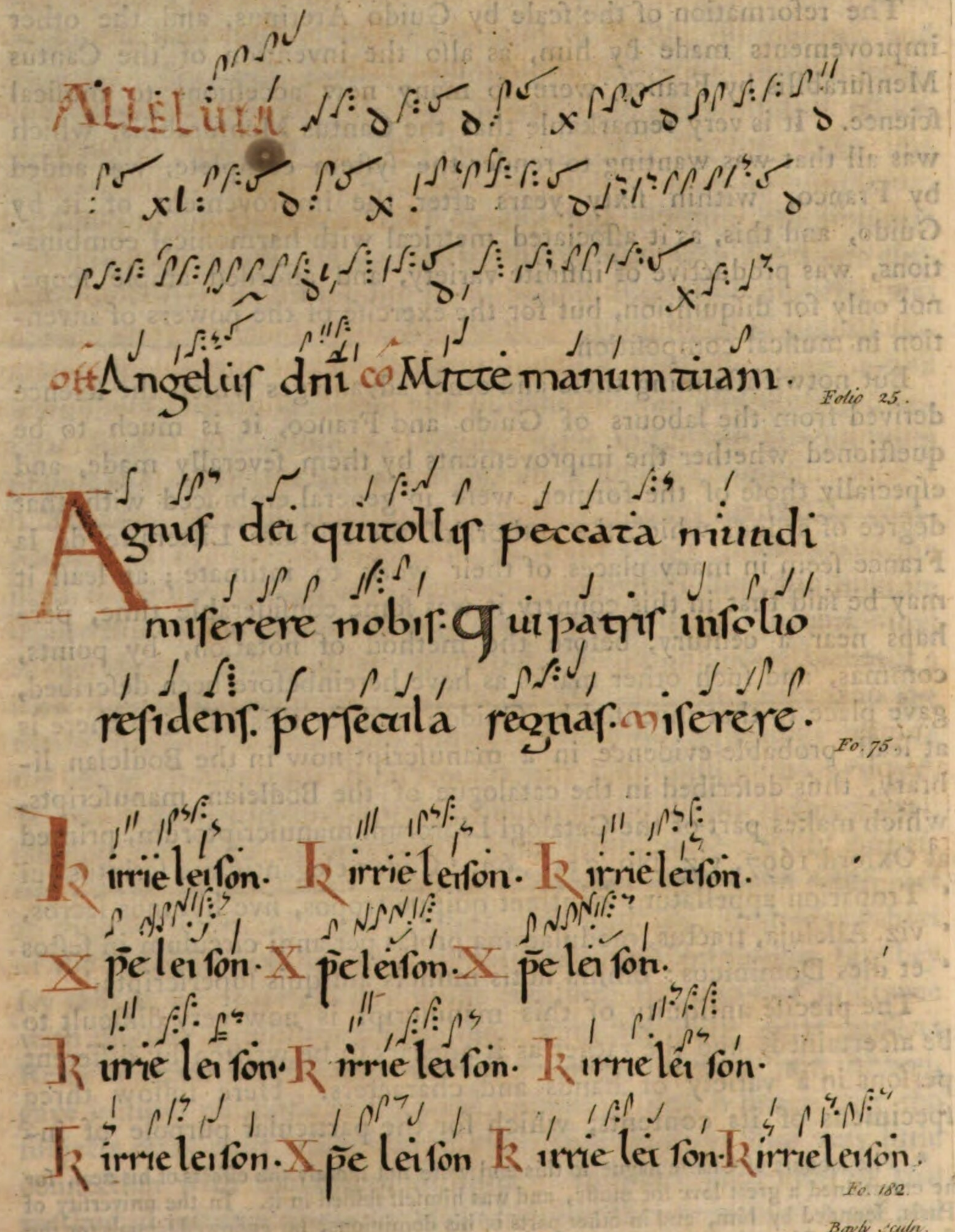
The reformation of the ſcale by Guido Aretinus, and the other improvements made by him, as alſo the invention of the Cantus Menſurabilis by Franco, were ſo many new acceſſions to muſical ſcience. It is very remarkable that the Cantus Menſurabilis, which was all that was wanting to render the ſyſtem complete, was added by Franco, within ſixty years after the improvement of it by Guido, and this, as it aſſociated metrical with harmonical combinations, was productive of infinite variety, and afforded ample ſcope, not only for diſquiſition, but for the exerciſe of the powers of invention in muſical compoſition.

But notwithſtanding theſe and other advantages which the ſcience derived from the labours of Guido and Franco, it is much to be queſtioned whether the improvements by them ſeverally made, and eſpecially thoſe of the former, were in general embraced with that degree of ardour which the authors of the Hiſtoire Litteraire de la France ſeem in many places of their work to intimate; at leaſt it may be ſaid that in this country it was ſome conſiderable time, perhaps near a century, before the method of notation, by points, commas, and ſuch other marks as have hereinbefore been deſcribed, gave place to that invented by Guido; and for this aſſertion there is at leaſt probable evidence in a manuſcript now in the Bodleian library, thus deſcribed in the catalogue of the Bodleian manuſcripts, which makes part of the Catalogi Librorum manuſcriptorum, printed at Oxford 1697, viz. No. 2558, 63. 'Codex elegantiſſime ſcriptus qui 'Troparion appellatur: continet quippe tropos, ſive hymnos ſacros, 'viz. Alleluja, tractus, modulamina proſas per anni circulum in feſtos 'et dies Dominicos: omnia notis muſicis antiquis ſuperſcripta.'

The preciſe antiquity of this manuſcript is now very difficult to be aſcertained, and the rather as it appears to be written by different perſons in a variety of hands and characters. Here follow three ſpecimens of its contents, which for the particular purpoſe of in-

* The labours of Charlemagne to this end were not merely the effects of his zeal, for he entertained a great love for muſic, and was himſelf ſkilled in it. In the univerſity of Paris, founded by him, and in other parts of his dominions, he endowed ſchools for the ſtudy and practice of muſic; at church he always ſung his part in the choral ſervice, and he exhorted other princes to do the ſame. He was very deſirous alſo that his daughters ſhould attain a proficiency in ſinging, and to that end had maſters to inſtruct them three hours every day.

ſerting them in this place, have with all poſſible exactneſs been traced off from the book itſelf.



But upon a compariſon of the character in which the words of the above ſpecimens are written, with many other ancient manuſcripts, it ſeems clearly to be that of the twelfth century; and if ſo, it proves that the ancient method of notation was retained near a century after the time when Guido flouriſhed.

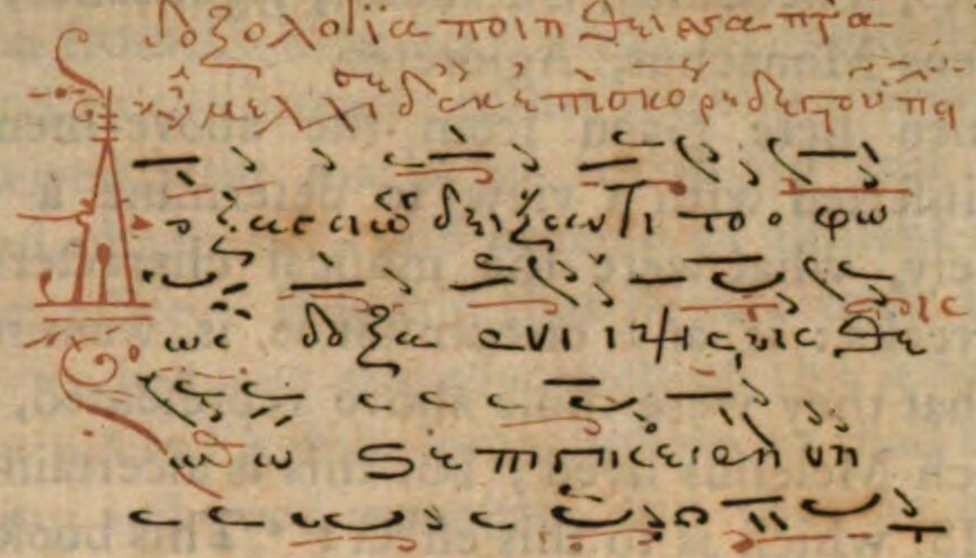
It is farther to be obſerved, that the improvements of Guido and Franco were at firſt received only by the Latin church, and that it was many centuries before they were acquieſced in by that of the Greeks: an inference to this purpoſe might poſſibly be drawn from a paſſage in the letter of Dr. Wallis above-cited, in which, after giving his opinion of the Greek ritual therein mentioned, he conjectures it to be at leaſt three hundred years old; but it is a matter beyond a doubt that the ancient method of notation above ſpoken of, was retained by the Greek church ſo low down as to near the middle of the ſeventeenth century. In the library of Jeſus college, Oxon, is a manuſcript with this title in a modern character, perhaps the hand-writing of ſome librarian who had the cuſtody of it, viz. 'Meletius Monachus de Muſica Eccleſiaſtica, 'cum variorum Poetarum ſacrorum Canticis,' purporting to be the precepts of choral ſervice, and a collection of offices uſed in the Greek church, in Greek characters, with ſuch muſical notes as are above-mentioned. As to Meletius, he appears clearly to be the writer and not the compoſer, either of the poetry or the muſic of theſe hymns; for beſides that the colophon of the manuſcript indicates moſt clearly that it was written and corrected with the hand of Meletius himſelf, the names of the ſeveral perſons who compoſed the tunes or melodies as they occur in the courſe of the book, are regularly ſubjoined to each.

The name of Meletius appears in the catalogue of the Medicæan library; and tom. III. pag. 167 thereof he is ſtyled 'Monachus Mo-'naſterii SS. Trinitatis apud Tiberiopolim in Phrygia Majore, incertæ Ætatis;' notwithſtanding which the time of his writing this manuſcript is by himſelf, and in his own hand-writing, moſt preciſely aſcertained, as hereafter will be made appear.

As to the contents of the book, it may ſuffice to ſay in general that it is a tranſcript of a great variety of hymns, pſalms, and other offices, that is to ſay, the words in black, and the muſical notes in red cha-

racters. In a leaf preceding the title is a portrait of an eccleſiaſtic, probably that of Meletius himſelf, in this form.

Then follows the tranſcriber's title, which is in red characters, and is to this effect, 'Inſtructions for Singing in the Church, collected from 'the ancient and modern Muſicians;' theſe inſtructions ſeem to preſuppoſe a knowledge of the rudiments of muſic in the reader, and for the moſt part are meant to declare what melodies are proper to the ſeveral offices as they occur in the courſe of the ſervice, and to aſcertain the number of ſyllables to each note. The following is a ſpecimen of a hymn, the words whereof have a cloſe reſemblance to thoſe in the Harleian MS. above ſpoken of, as will appear by a compariſon of one with the other.



To the offices are ſubjoined the names of the perſons who ſeverally compoſed the melodies; among theſe the following moſt frequently occur, Joannes Lampadarius, Manuel Chriſaphus, Joaſaph Kukuzelus, Johannes Kukuzeli, Demetrius Redeſtes, Johannes Damaſcenus *, Poletikes, Johannes Laſcares, Georgius Stauropulus, Arſenius Monachus, probably he that was afterwards patriarch of Conſtantinople under Theodore Laſcares the younger, in 1255,

* Johannes Damaſcenus is celebrated by Du Pin as a ſubtle divine, a clear and methodical writer, and able compiler. The account given of him by this author in his Bibliotheque, cent. VIII. contains not the leaſt intimation that he was better acquainted with muſic than others of his profeſſion; nevertheleſs a very learned and excellent muſician of this century, Mattheſon of Hamburg, in his Volkommenon Capellmeiſter, Hamburg, 1739, pag. 26, aſſerts that he was not only very well ſkilled in it, but that he obtained the appellation of Μελωδὸς, Melodos, by reaſon of his excellent ſinging, and alſo for his having compoſed thoſe fine melodies to which the Pſalms are uſually ſung in the eaſtern churches. He flouriſhed in the eighth century; and in the account which Du Pin has given of him, ſome of the moſt remarkable particulars are, that he being counſellor of ſtate to the caliph of the Saracens, who reſided at Damaſcus, and having diſcovered a zeal for image-worſhip, the emperor Leo Iſauricus, a great enemy to images, procured a perſon to counterfeit the writing of Damaſcenus in a letter to the caliph, purporting no leſs than a deſign to betray the city of Damaſcus into the hands of Leo, which wrought ſuch an effect, that Damaſcenus was ſentenced to loſe his right hand, which was cut off accordingly, and expoſed on a gibbet to the view of all the citizens. Du Pin adds, that if we believe the author of St. John Damaſcene's life, his hand was reunited to his arm by a miracle, for that as ſoon as it was cut off he begged it of the caliph, and immediately retiring to his dwelling, applied it to the wriſt from whence it had been cut, and proſtrating himſelf before an image of the Virgin, beſought her to unite it to his arm, which petition ſhe granted. As ſoon as he had received the benefit of this miracle, he retired from the court of the caliph to the monaſtery of St. Sabas at Jeruſalem, and applied himſelf to the ſtudy of muſic, and very probably to the compoſition of thoſe very melodies which have rendered his name ſo famous. He died about the year 750, having ſome few years before been ordained prieſt by the patriarch of Jeruſalem.

Elias Chryſaphes, Theodulus, Geraſimus, Agalleanus, Anthimus, Xachialus, Clemens Monachus, Agioretes.

The ſpecimen here given from the above-mentioned curious manuſcript is inſerted with a view to determine a very important queſtion, namely, what were the muſical characters in uſe among the modern Greeks: if any circumſtance is wanting to complete the evidence that they were thoſe above repreſented, it can only be the age in which Meletius lived; but this is aſcertained by the colophon of the MS. which is to this effect: 'This book was wrote and 'corrected by me Meletius, a monk and preſbyter, in the year of 'our Lord 1635 *.'

JOHANNES SARISBURIENSIS, a very learned and polite ſcholar of the twelfth century, has a place in Walther's Catalogue of muſical Writers: he was a native of England, being born, as his name imports, at Saliſbury, and about the year 1110. At the age of ſeven-

* It is highly probable that this method of notation continued to be practiſed by the modern Greeks till within theſe few years; at leaſt it ſeems to have been in uſe at the time of publiſhing a tract entitled Balliofergus, or a Commentary upon the foundation, Founders, and Affaires of Balliol College, Oxon, by Henry Savage, Maſter of the ſaid College, quarto, Oxford 1668, in which, pag. 121, is the following article.

'Nathaniel Conopius was a Cretan born, and trained up in the Greek church; he be-'came Πρωτοσύγκελλος, or Primore, to the aforeſaid Cyrill patriarch of Conſtantinople; 'upon the ſtrangling of whom by the vizir, the Grand Signeur of the Turks being not 'then returned from the ſiege of Babylon, he fled over, and came into England, addreſſ-'ing himſelf with credentials from the Engliſh agent in Conſtantinople to the lord arch-'biſhop of Canterbury, Laud, who allowed him maintenance in this college, where he 'took on himſelf the degree of bachelor of divinity about anno 1642. And laſtly, being 'returned home, he became biſhop of Smyrna. He ſpake and wrote the genuine Greek, 'for which he was had in great veneration in his country, others uſing the vulgar only; 'which muſt be underſtood of proſe too, for poetical Greek he had not, but what he 'learned here. As for his writing, I have ſeen a great book of muſick, as he ſaid of his 'own compoſing; for his ſkill wherein his countrymen, in their letters to him, ſtiled 'him μυσικώτατον; but the notes are ſuch as are not in uſe with, or underſtood by, any 'of the weſtern churches.'

The author from whom the above account is taken was perſonally inimate with Conopius, and adds that he had often heard him ſing a melody, which, in the book abovecited he has rendered in modern muſical characters. Wood has taken notice of this perſon, Athen. Oxon. 1140, and relates that while he continued in Baliol college he made the drink for his own uſe called coffee, and uſually drank it every morning, being the firſt, as the ancients of the houſe had informed him, that was ever drank in Oxon. Wood, in the account of his life written by himſelf, pag. 65, 80, ſays that in 1650, a Jew, named Cirques Jobſon, born near Mount Libanus, opened a coffee-houſe in Oxford, between Edmund hall and Queen's college corner, and that after remaining there ſome time, he removed to London, and ſold it in Southampton-buildings, Holborn, and was living there in 1671. More of Conopius may be ſeen in the Epiſtles of Gerard John Voſſius, part II. pag. 145.

teen he went into France, and ſome years afterwards was honoured with a commiſſion from the king his maſter, to reſide near Pope Eugenius, and attend to the intereſts of his country; being returned to England, he received great marks of friendſhip and eſteem from Becket, then lord chancellor, and became an aſſiſtant to him in the diſcharge of that office. It is ſaid that Becket took the advice of Johannes Sariſburienſis about the education of the king's eldeſt ſon, and many young noble Engliſh lords, whom he had undertaken to inſtruct in learning and good manners; and that he committed to him the care of his domeſtic concerns whilſt he was abroad in Guienne with king Henry II. Upon Becket's promotion to the ſee of Canterbury, Sariſburienſis went to reſide with him in his dioceſe, and retained ſuch a ſenſe of his obligation to him, that when that prelate was murdered, he intercepted a blow which one of the aſſaſins aimed at the head of his maſter, and received a wound on his arm, ſo great, that after a twelvemonth's attendance on him, his ſurgeons deſpaired of healing it; at length however he was cured, and in the year 1179, at the earneſt entreaty of the province, was made biſhop of Chartres, upon which he went to reſide there, and lived an example of that modeſty and virtue which he had preached and recommended in his writings. He enjoyed this dignity but three years, for he died 1182, and was interred in the church of Notre Dame da Joſaphat. Leland profeſſes to diſcover in him 'Omnem ſcientiæ orbem;' and Bale, Cent. III No. 1. celebrates him as an excellent Greek and Latin ſcholar, muſician, mathematician, philoſopher, and divine. Among other books he compoſed a treatiſe in Latin, entitled Polycraticus, ſive de Nugis Curialium et Veſtigiis Philoſophorum, the ſixth chapter of the firſt book whereof is entitled De Muſica et Inſtrumentis, et Modis et Fructu eorum, and is a brief but very ingenious diſſertation on the ſubject; and as to the book in general, notwithſtanding the cenſure of Lipſius, who calls it a patch work, containing many pieces of purple, intermixed with fragments of a better age, it may be truly ſaid that it is a learned, curious, and very entertaining work; and of this opinion Du Pin ſeems to be in the following character which he has given of it:

'This is an excellent book relating to the employments, the duties, 'the virtues, and vices of great men, and eſpecially of princes and 'great lords, and contains a great many moral thoughts, ſentences,

'fine

'fine paſſages of authors, examples, apologues, pieces of hiſtory 'and common topics *.' It was firſt printed by Conſtantine Frandinus, at Paris, in 1513, in a ſmall octavo ſize.

CHAP. IV.

CONRADUS, a monk of the abbey of Hirſaugia in Germany, and therefore ſurnamed Hirſaurgienſis, flouriſhed about 1140, under the emperor Conrade III, whom the hiſtorians and chronologers place between Conrade II. and Frederic Barbaroſſa. He was a philoſopher, rhetorician, muſician, and poet; and, among other things, was author of a book on muſic and the tones †.

ADAMUS DORENSIS, Adam of Dore, Door, or Dowr, from the Britiſh Dûr, the ſcite of an abbey in Herefordſhire, is much celebrated for his learning, and particularly for his ſkill in the ſcience of muſic. The following is the ſum of the account which Bale, Pits, and other biographical writers give of him. 'Adam of Dore, a 'man of great note, was educated in the abbey of Dore, and very pro-'fitably ſpent his younger years in the ſtudy of the liberal ſciences. 'He was a lover of poetry, philoſophy, and muſic, attaining to great 'perfection in all; to theſe accompliſhments he added piety, and 'ſtrict regularity of life, and made ſuch proficiency in all kinds of 'virtue, that for his great merit he was elected abbot of the monaſtery 'of Dore. In his time there were great contentions between the ſecu-'lars and the monks; upon which occaſion Sylveſter Girald, a learned 'man, and of great eminence among the clergy ‡, wrote a book enti-'tled Speculum Eccleſiæ, in which he charged the regulars with ava-'rice and luſt, not ſparing even the Ciſtercian monks. Adam, to 'vindicate the honour of the religious, and eſpecially thoſe of his own 'order, wrote a book againſt the Speculum of Girald; he wrote alſo 'a Treatiſe on the Elements of Muſic, and ſome other things, particu-'larly ſatires, bitter ones enough, againſt Simon Aſhe, a canon of 'Hereford, Sylveſter Girald's advocate and friend. This Adam flou-'riſhed in 1200, under king John §.'

* Bibl. des Auteurs Eccl. cent. XII. † Voſſius, De Scient. Math. cap. lx. § 10.

‡ Otherwiſe called Giraldus Cambrenſis. Tann. Bibl. in Art. He was the author of the tract entitled Cambriæ Deſcriptio, cited in the preceding volume, book IV. chap. 5.

§ Tann. Biblioth. Gibſon's View of the Churches of Door and Hom Lacy, Lond. quarto, pag. 15.

ALBERTUS MAGNUS was born about the year of Chriſt 1200: a man illuſtrious by his birth, but more for his deep and extenſive learning; he was deſcended from the dukes of Schawben, and taught at Paris and Cologne; Thomas Aquinas was his diſciple. In 1260 he was elected biſhop of Ratiſbon, but at the end of three years reſigned his biſhoprick, and returned to his cell at Cologne. In 1274 he aſſiſted at the council of Lyons, in quality of ambaſſador from the emperor. He left many monuments of his genius and learning, and has treated the ſubjects of arithmetic, geometry, aſtronomy, perſpective, or optics, and muſic, in a manner worthy of admiration. It is ſaid that he had the ſecret of tranſmutation, and that by means of that art he diſcharged all the debts of his biſhoprick of Ratiſbon within the three years that he continued to hold it. Some have gone farther, and charged him with being a magician; as a proof whereof they relate that he had formed a machine in the ſhape of a man, which he reſorted to as an oracle for the explanation of all difficulties that occured to him: they ſay that he wrought thirty years without interruption in forging this wonderful figure, which Naudeus calls the Androis of Albertus, and that the ſeveral parts of it were formed under particular aſpects and conſtellations; but that Thomas Aquinas, the diſciple of Albertus, not being able to bear its everlaſting tittle-tattle, broke it to pieces, and that too in his maſter's houſe. The general ignorance of mankind at different periods has expoſed many a learned man to an imputation of the like ſort; pope Sylveſter II. Robert Groſthead *, biſhop of Lincoln, and Roger Bacon, if we may believe ſome writers, had each a brazen head of his own

* ‘ ——— of the great clerk Groſteſt
‘ I rede, howe buſy that he was
‘ Upon the clergie an head of bras
‘ To forge, and make it for to telle
‘ Of ſuch things as befelle:
‘ And ſeven yeres beſmeſſe
‘ Hr laide, but for the lacheſſe
‘ Of half a minute of an houre,
‘ Fro firſt he began to laboure,
‘ He loſte all that he had do.’

Gower. Confeſſio Amantis, fol. lxiiii.

making

making, which they conſulted upon all difficulties. Naudeus has expoſed the folly of this notion in an elaborate apology for theſe and other great men whoſe memories have been thus injured; and though he admits that Albertus might poſſibly have in his poſſeſſion a head or ſtatue of a man, ſo ingeniouſly contrived, as that the air which was blown into it might receive the modifications requiſite to form a human voice; he denies that any magical power whatever was neceſſary for the conſtruction of it. Albertus died at Cologne in the year 1280; his body was interred in the choir of the church of the Dominican convent there, and was found entire in the time of the emperor Charles V. Although his learning and abilities had acquired him the epithet of Great, it is related that he was in his perſon ſo very little a man, that when upon his arrival at Rome he kiſſed the feet of the pope, his holineſs, after he had riſen up, thinking he was yet on his knees, commanded him to ſtand. The number of books which he wrote is prodigious, for they amount to twenty-one volumes in folio *.

GREGORY of Bridlington, a canon regular of the order of St. Auguſtine, precentor of the church of his monaſtery of Bridlington, and afterwards prior thereof, flouriſhed about the year 1217. He wrote a Treatiſe De Arte Muſices, in three books, and is mentioned by biſhop Tanner as a man of learning and abilities.

GUALTERUS ODINGTONUS, otherwiſe Walter of Eveſham, a writer of great ſkill in the ſcience of muſic, was a Benedictine monk, he flouriſhed in the reign of our Henry III. about the year 1240. Biſhop Tanner, on the authority of Pits, Bale, and Leland, gives him the character of a very learned man; and Fuller has celebrated him among the worthies of Worceſterſhire. Tanner † refers to a manuſcript treatiſe of his in the library of Chriſt Church college Cambridge, intitled De Speculatione Muſices, in ſix books, beginning 'Plura quam digna de muſicæ ſpecula;' and in a manuſcript collection of tracts in the Cotton library, Tiberius, B. IX. tract 3, is a treatiſe of the notes or muſical characters, and their different properties, in which the long, the large, the breve, the ſemibreve, and the minim, are particularly characteriſed; at the end of this

* Bayle, in art. † Bibliotheca, pag. 558.

treatiſe we have theſe words, 'Hæc Odyngtonus,' plainly intimating that the writer, whoever he was, looked upon Gualterus Odingtonus as the author of it; but there is great reaſon to ſuſpect that it is not genuine, for the initial ſentence does not agree with that of the tract De Speculatione Muſices, as given by Tanner; and it is expreſsly aſſerted by Morley that the minim was invented by Philippus de Vitriaco, a famous compoſer of motets, who muſt have lived long after Walter. Mr. Stephens, the tranſlator and continuator of Dugdale's Monaſticon, in his catalogue of Engliſh learned men of the order of St. Benedict, gives the following account of this perſon.

'Walter, monk of Eveſham, a man of a facetious wit, who applying himſelf to literature, leſt he ſhould ſink under the labour of the day, the watching at night, and continual obſervance of regular diſcipline, uſed at ſpare hours to divert himſelf with the decent and commendable diverſion of muſick, to render himſelf the more chearful for other duties; whether at length this drew him off from other ſtudies I know not, but there appears no other work of his than a piece entitled Of the Speculation of Muſick. He flouriſhed in 1240.'

VINCENTIUS, archbiſhop of Beauvois in France, about the year 1250, was in great repute. He was a native of Burgundy, and treated of the ſcience of muſic in his Doctrinale.

ROGER BACON, a monk of the Franciſcan order, born at Ilcheſter in Somerſetſhire, in 1214, the great luminary of the thirteenth century, a celebrated mathematician and philoſopher, as appears by his voluminous writings in almoſt all branches of ſcience, and the teſtimony of the learned in every age, wrote a treatiſe De Valore Muſices. He died about the year 1292. He was greatly favoured by Robert Groſthead, biſhop of Lincoln, and underwent the common fate of learned men in thoſe times, of being accounted by the vulgar a magician. The ſtory of friar Bacon's brazen head is well known, and is too ſilly to merit a refutation. There is an excellent life of him in the Biographia Britannica, written, as it is ſaid, by Dr. Campbell.

SIMON TAILLER, a Dominican and a Scotſman, mentioned by Tanner, flouriſhed bout the year 1240. He wrote De Cantu Eccleſiaſtico reformando, De Tenore Muſicali, and two other tracts, the one intitled Tetrachordum, and the other Pentachordum.

JOHANNES PEDIASIMUS, a native of Bulgaria, a lawyer by profeſſion, and keeper of the patriarchal ſeal there, is reckoned in the number of muſical writers. He flouriſhed about the year 1300, and wrote a Compendium of Geometry and a book of the dimenſions of the earth; the firſt is in the library of the moſt chriſtian king, the latter, and alſo a Treatiſe on the Science of Muſic, in that of the city of Augſburg in Germany *.

Pope JOHN XXII. has a place among the writers on muſic, but for what reaſon it is ſomewhat difficult to ſhew; Du Pin, who ſpeaks of him among the eccleſiaſtical writers of the fourteenth century, ſays he was ingenious, and well verſed in the ſciences †; but by the catalogue of his works in the chronological table for that period, it ſeems that his chief excellence was his ſkill in the canon law; nevertheleſs he is taken notice of by Broſſard and Walther, as having written on muſic; and in the Micrologus of Andreas Ornithoparcus, who wrote about the year 1535, a treatiſe of muſic of his writing is frequently referred to; and in the ſecond chapter of the firſt book of the Micrologus, where the author profeſſes to diſtinguiſh between a muſician and a ſinger, he cites a paſſage from pope John XXII. to this effect: 'To whom ſhall I compare a cantor better than a drunkard (which indeed goeth home) but by what path he cannot tell? A muſician to a cantor is as a prætor to a cryer.' And in the ſeventh chapter of the ſame book he cites him to explain the meaning of the word Tone: 'A tone, ſays he, is the diſtance of one voyce from another by a perfect ſound, ſounding ſtrongly, ſo called à tonando, that is thundering; for tonare [as Johannes Pontifex XX. cap. viii. ſaith] ſignifieth to thunder powerfully.'

The ſame author, lib. I. cap. iii. on the authority of Franchinus, though the paſſage as referred to by him is not be found, aſſerts that pope John and Guido, after Boetius, are to be looked on as the moſt excellent muſicians.

It is ſaid that John was the ſon of a ſhoemaker of Cahors, and that on account of his excellence in literature Charles II. king of Naples appointed him preceptor to his ſon; that from thence he roſe to

* Voſſius, De Scient. Mathem. cap. liv. § 16.
† Biblioth. des Auteurs eccleſiaſtique, cent. XIV.

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the purple, and at length to the papacy, being elected thereto anno 1316.

The particulars herein before enumerated respecting the progress of music from the time of its introduction into the church-service to about the middle of the thirteenth century; as also the accounts herein before given of the most eminent writers on music during that period, are sufficient to shew, not only that a knowledge of the principles of harmony and the rudiments of singing were deemed a necessary part of the clerical institution, but also that the clergy were by much the most able proficients, as well in instrumental as vocal music, for this very obvious reason, that in those times to sing was as much the duty of a clerk, or as we should now call him, a clergyman, as at this day it is for such a one to read: nevertheless it cannot be supposed but that music, to a certain degree, was known also to the laity; and that the mirth, good humour, and gaiety of the common people, especially the youthful of both sexes, discovered itself in the singing of such songs and ballads as suited with their conceptions and characters, and are the natural effusions of mirth and pleasantry in every age and country. But of these it is not easy to give a full and satisfactory account; the histories of those times being little more than brief and cursory relations of public events, or partial representations of the actions and characters of princes and other great men, who had recommended themselves to the clergy by their munificence; seldom descending to particulars, and affording very little of that kind of intelligence from whence the manners, the humours, and particular customs of any given age or people are to be collected or inferred. Of these the histories contained in that valuable collection entitled the Decem Scriptores, not to mention the rhyming Chronicles of Robert of Gloucester, Peter Langtoft, and others, are instances.

An enquiry into the origin of those rhyming chronicles, of which the two histories last above-mentioned are a specimen, will lead us to that source from whence, in all probability, the songs and ballads of succeeding times were deduced: so early as the time of Charlemagne, who lived in the eighth century, that species of rhyming Latin poetry called Leonine verse, was the admiration and delight of men of letters; but subsequent to his time, that is to say about the end of the tenth century, there sprang up in Provence certain professions

of men called Troubadours, or Trouverres, Jongleours, Cantadours, Violars, and Muſars, in whom the faculties both of muſic and poetry ſeemed to concentre: the firſt of theſe were ſo denominated from the art which they profeſſed of inventing or finding out, as well ſubjects and ſentiments as rhymes, conſtituting what at that time was deemed poetry. The Jongleours are ſuppoſed to have taken their name from ſome muſical inſtrument on which they played, probably of a name reſembling in its ſound that by which their profeſſion was diſtinguiſhed. The Cantadours, called alſo Chanterres, were clearly ſingers of ſongs and ballads, as were alſo the Muſars; and the Violars were as certainly players on the viol, an inſtrument of greater antiquity than is generally imagined.

Of the ancient writers of romance a hiſtory is extant in the lives of the Provençal poets, written in French by Johannes Noſtradamus *; but a much more ſatisfactory account of them is contained in the tranſlation thereof into Italian, with great additions thereto, by Gio. Mario de Creſcimbeni, and by him publiſhed with the title of Commentari intorno all' Iſtoria della volgare Poeſia. Of the origin of theſe, and particularly of the Jongleurs or Jugleurs, with the reſt of the claſs above-mentioned, he gives a very curious relation in the fifth book, cap. v. of his work above-mentioned, to the following effect.

'After having remarked that from Provence the Italians derived 'not only the origin and art of writing romances, but alſo the very 'ſubjects on which they were founded, it will not be diſagreeable to 'the reader, before we proceed to ſpeak of our own, to ſay ſomewhat 'of the romance writers, as well of France in general, as of Pro-'vence, particularly as to their exerciſes and manner of living. It

* The lives of the Provençal poets were written by an eccleſiaſtic of the noble family of Cibo in Genoa, who is diſtinguiſhed by the fantaſtical name of the Monk of the Golden Iſlands, and lived about the year 1248; another perſon, an eccleſiaſtic alſo, named Ugo di Sanceſario, and a native of Provence, who flouriſhed about the year 1435, compiled the lives of the poets of his country. From the collections made by theſe two perſons, Johannes Noſtradamus, the younger brother of Michael Noſtradamus the aſtrologer and pretended prophet, compiled and publiſhed at Lyons, in 1575, the lives of the ancient poets of Provence. This book Giovanni Mario de Creſcimbeni tranſlated into Italian, and publiſhed with the addition of many new lives, and a commentary containing hiſtorical notes and critical obſervations, in the year 1710. A very good judge of Italian literature, Mr. Baretti, ſays of this work of Creſcimbeni that a true poet will find it a book very delightful to read. Italian Library, pag. 192.

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'is not known preciſely who were the romance writers of Provence, 'for authors that mention them ſpeak only in general; nor have we 'ſeen any romances with the author's name, other than that of the 'Roſe, begun by William de Lorry, and finiſhed by John de Meun, 'as may be ſeen in a very old copy on parchment in the library of 'Cardinal Ottoboni.

'Some of their romances however may be met with in many of 'the famous Italian libraries; and beſides that of the Round Table, 'and that of Turpin, Du Cange, Huetius, and Fauchet, before them 'mention ſeveral, ſuch as Garilla, Locran, Triſtram, Launcelot of 'the Lake, Bertram, Sangreale, Merlin, Arthur, Perceval, Perce-'foreſt, Tiel Uleſpieghe, Rinaldo, and Roncifvalle, that very likely 'have been the foundation of many of thoſe written by our Italians.

'Theſe romances no doubt were ſung, and perhaps Roſſi, after Ma-'lateſta Porta, was not miſtaken when he thought that the romance 'ſingers were uſed to ſell their works on a ſtage as they were ſinging; 'for in thoſe times there was in vogue a famous art in France called 'Arte de Giuglari: theſe juglers, who were men of a comical 'turn, full of jeſts and arch ſayings, and went about ſinging their 'verſes in courts, and in the houſes of noblemen, with a viol and a 'harp, or ſome other inſtrument, had beſides a particular dreſs like 'that of our Pierrots in common plays, not adapted to the quality 'of the ſubject they were ſinging (like the ancient rhapſodiſts, who, 'when they ſung the Odyſſey, were dreſſed in blue, becauſe they 'celebrated Ulyſſes's heroes that were his companions in his voyages; 'and when they repeated the Iliad they appeared generally in red, 'to give an idea of the vaſt quantity of blood ſpilt at the ſiege of 'Troy) but for the ſake of entertaining and pleaſing in a burleſque 'manner their protectors and maſters, for which reaſon they were 'called Juglers, quaſi Joculatores, as the learned Menage very 'rightly conjectures.

'Many of the Provençal poets were uſed to practiſe the ſame art, 'and alſo our Italians, who compoſed verſes in that language; for 'we read in the Vatican manuſcripts, that Elias de Bariols, a Genoeſe, 'together with one Olivieri, went to the court of count Amſos 'de Provence as juglers, and thence paſſed into Sicily. Ugo della 'Penno, and Guglielmo della Torre, exerciſed the ſame profeſſion in 'Lombardy; and cardinal Peter de Veilac, whenever he went to

'viſit

'visit a king or a baron, which happened very often, was always accompanied by juglers, who sung the songs called in those places 'Serventesi. Besides those enumerated by Nostradamus, Alessandro 'Velutello reckons up many others, who travelled about and subsisted by the profession of minstrelsy, the nature whereof is described by Andrew Du Chesne, in his notes on the works of Alain 'Chartier*, where he cites from a romance written in the year 1230, 'the following lines:

'Quand les tables ostées furent,
'C'il Juggleur in pies esturent,
'S'ont vielles & harpes prises,
'Chansons, sons, vers, & reprises.
'Et de gestes chanté nos ont.

When the tables were taken away,
The juglers stood up,
Took their lyres, and harps;
Songs, tunes, verses, and catches,
And exploits they sung to us.

'It is not our intention to enquire what sort of music they made 'use of, but however, in order to satisfy the reader's curiosity, we 'shall say that it must have been very simple and plain, not to say 'rough, as may be seen by a manuscript in the Vatican library, 'in characters of the fourteenth century, where there are written the songs of divers Provençal poets, with the music. We 'have copied the following example, which is a song of Theobald, 'king of Navarre, who flourished about the year 1235, no less celebrated among monarchs than poets, by the honourable praises be'stowed on him by Dante in his Inferno, cant. xxii.

* Alain Chartier was born in 1386, and died about 1458. Cresc imb. in loc. cit.

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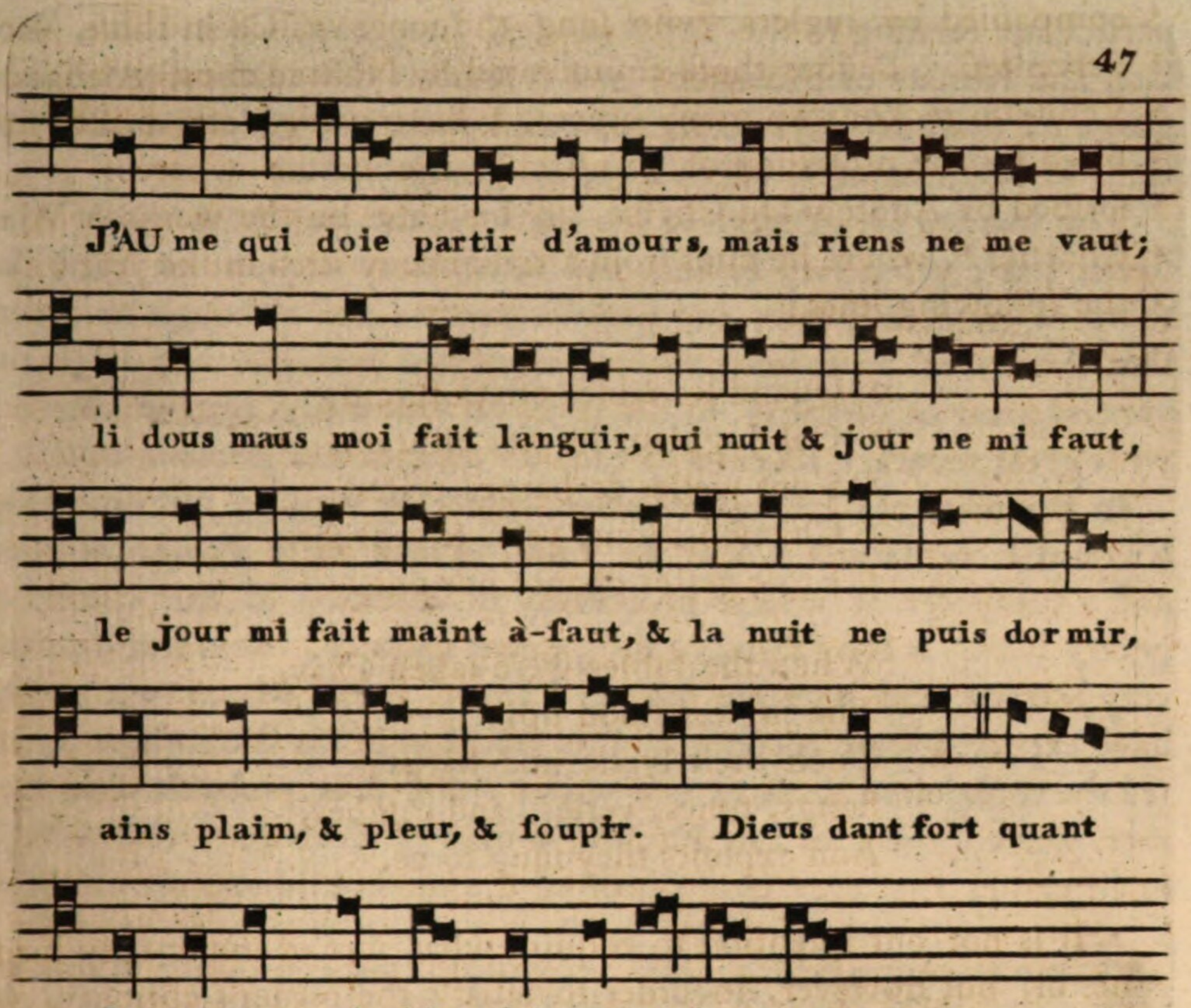

The Provençal poets were not only the inventors and compoſers of metrical romances, ſongs, ballads and rhymes, to ſo great a numbe, and of ſuch a kind, as to raiſe an emulation in moſt countries of Europe to imitate them; but, if we may credit the Italian writers, the beſt poets of Italy, namely Petrarch and Dante, owed much of their excellence to their imitation of the Provençals; and it is farther ſaid that the greater part of the novels of Boccace are taken from Provençal or ancient French romances *.

* The ſame may be ſuppoſed of the Heptameron of Margaret queen of Navarre, a work of the ſame kind with the Decameron, and containing a great number of entertaining ſtories. A general account of it is given by Bayle, in the article NAVARRE.

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The Gloſſary of Du Cange contains a very great number of curious particulars relating to the Troubadours, Jongleurs, Cantadours, Violars, and Muſars of Provence; and it appears that in the French language all theſe arts were comprehended under the general denominations of Meneſtraudie, Meneſtraudiſe, Jonglerie *.

The learned Dr. Percy, in his Eſſay on the ancient Engliſh Minſtrels, has given a very curious and ſatisfactory account of theſe fathers of modern poetry and popular muſic; and although he agrees that the ſeveral profeſſions above enumerated were included under the general name of Minſtrel, in the notes on that Eſſay, pag. xlii. he has with great accuracy aſſigned to each its diſtinct and peculiar office.

In the work of Creſcimbeni above-cited the name of our own king Richard I. ſurnamed Coeur de Lion, occurs as a Provençal poet, and a compoſer of verſes, profeſſedly in imitation of that ſpecies of poetry which is the ſubject of the preſent enquiry. It is true that the very learned and accurate biſhop Tanner, from whom we might have expected ſome account of this fact, has in his Bibliotheca omitted the mention of Richard as a writer; and it is probable that Rymer, the compiler of the Fædera, a man of deep reſearch, though of all critics that ever wrote, one of the moſt wild and abſurd †, is

* 'On peut comprendre ſons le nom de JONGLERIE tout ce qui appartient aux anciens chanſonniers Provencaux, Normands, Picards, &c. Le corps de la Jonglerie etoit formé des *Trouveres*, ou *Troubadours*, qui compoſoient les chanſons, et parmi leſquels il y avoit des *Improviſateurs*, comme on en trouve en *Italie*: des *Chanteours* ou *Chanteres*, qui executoient ou chanteoient ces compoſitions: des *Conteurs* qui faiſoient, en vers ou en proſe contes, les recits, les hiſtoires: des *Jongleurs* ou *Meneſtrels* qui accompagnoient de leurs inſtrumens. L'arte de ces chantres, ou chanſonniers, etoit nommé la Science Gaie. *Gay Saber*.' Pref. Anthologie Franç. 1765, octavo, pag. 17.

Fauchet, to much the ſame purpoſe, has the following paſſage: 'Bientôt apres la diviſion de ce grand empire François en tant de petits royaumes duchez, & comtez, au lieu des poetes commencerent a ſe faire cognoiſtre les *Trouverres*, et *Chanterres*, *Conteours*, et Jugleours: qui ſont Trouveurs, Chantres, Conteurs, JONGLEURS, ou JUGLEURS, c' eſt à dire MENESTRIERS chantans avec la viole.'

† It is ſomewhat remarkable, conſidering how many editions of Shakeſpeare, and obſervations on his works have been publiſhed within theſe few years, that no one has undertaken to review the cenſures on his writings by this redoubted champion of elegance and correctneſs. He gave to the world in the year 1693, a book entitled A ſhort View of Tragedy, its original Exeellency and Corruption, with ſome Reflections on Shakeſpeare and other Practitioners for the Stage, a book which has hardly its fellow in any language. In his remarks on Shakeſpeare he not only diſcovers the moſt ſtupid inſenſibility to all his beauties, but he perverts them into blemiſhes; and having done this, he runs wild in the exerciſe of all his powers of ridicule: and the frenzy which poſſeſſes him is ſuch as muſt inſpire his readers with that very kind of mirth which himſelf affects to feel while he points out the ſuppoſed abſurdities of his author. Speaking of action, he ſays, 'Many of the tragical ſcenes in Shakeſpeare, cried up for the action, might do yet better without words:

'words

the firſt of our countrymen that have in earneſt aſſerted Richard's claim to that character. The account which he gives of it is, that

'words are a ſort of heavy baggage that were better out of the way at the puſh of action, 'eſpecially in his bombaſt circumſtance, where the words and action are ſeldom akin, 'generally are inconſiſtent, at croſs purpoſes, embarraſs or deſtroy each other; yet to 'thoſe who take not the words diſtinctly, there may be ſomething in the buz and ſound, 'that like a drone to a bagpipe may ſerve to ſet off the action; for an inſtance of the former, 'would not a rap at the door better expreſs Jago's meaning than?

ROD. ———————— I'll call aloud.

IAGO. Do, with like timorous accent, and dire yell,
As when, by night and negligence, the fire
Is ſpied in populous cities.

'For what ſhip? Who is arrived? The anſwer is,

GENT. 'Tis one Iago, ancient to the general.

CAS. H'as had moſt favourable and happy ſpeed;
Tempeſts themſelves, high ſeas, and howling winds;
The gutter'd rocks and congregated ſands,
(Traitors enſteep'd to clog the guiltleſs keel,)
As having ſenſe of beauty, do omit
Their mortal natures, letting ſafe go by
The divine Deſdemona.

Upon which paſſage our critic puts this ſhrewd queſtion, 'Is this the language of the 'exchange or the enſuring-office?' He adds, 'once in a man's life he might be content 'at Bedlam to hear ſuch a rapture. In a play one ſhould ſpeak like a man of buſineſs.' Short View of Tragedy, pag. 4.

Speaking again of the tragedy of Othello, he ſays, 'Shakeſpeare has altered it from the 'original, but unfortunately for the worſe.—He beſtows a name on his own Moor, and 'ſtyles him the Moor of Venice, a note of pre eminence which neither hiſtory nor heral-'dry can allow him. Cinthio, who knew him beſt, and whoſe creature he was, calls 'him ſimply a Moor. We ſay the Piper of Straſburgh, the Jew of Florence, and, if you 'pleaſe, the Pindar of Wakefield; all upon record, and memorable in their places. But 'we ſee no ſuch cauſe for the Moor's preferment to that dignity. And it is an affront to 'all chroniclers and antiquaries to top upon 'em a Moor with that mark of renown, who 'yet had never fallen within the ſphere of their cognizance.' Ibid. 87.

See here another inſtance of this author's talent at ridicule.

'So by and by we find the duke of Venice with his ſenators in council at midnight, upon 'advice that the Turks, or Ottamites, or both together, were ready to tranſport ſhips, 'put to ſea in order to make a deſcent upon Cyprus. This is the poſture when we ſee 'Brabantio and Othello join them. By their conduct and manner of talk a body muſt 'ſtrain hard to fancy the ſcene at Venice, and not rather in ſome of our Cinq-Ports, where 'the baily and his fiſhermen are knocking their heads together on account of ſome whale, 'or ſome terrible broil upon the coaſt. But, to ſhew them true Venetians, the maritime 'affairs ſtick not long on their hands, the public may ſink or ſwim. They will ſit up all 'night to hear a Doctors Commons matrimonial cauſe, and have the merits of the cauſe 'at large laid open to 'em, that they may decide it before they ſtir. What can be plead-'ed to keep awake their attention ſo wonderfully?' Ibid. 100.

Of his taſte for eloquence we may form a judgment from his cenſure on the apology of Othello to the ſenate, which he calls a tedious and heavy form of pleading, and concludes his remarks on the ſpeeches of the ſenators with this ſhrewd queſtion: 'How far would 'the queen of Sheba have travelled to hear the wiſdom of our noble Venetians?' Ibid. 104.

Richard and his brother Geffrey, who by the way is alſo ranked among the poets of that time, had formerly lived much in the courts of ſeveral princes in and about Provence, and ſo came to take delight in their language, their poetry, then called the Gay Science, and their poets, which began not long before his time to be in great vogue in the world *.

But before he proceeds to the proof of the fact, that Richard was a compoſer of verſes, Rymer takes upon him to refute a charge of Roger Hoveden, importing nothing leſs than that Richard was but a vain pretender to poetry, and that whatever reputation he had acquired of that ſort, he had bought with his money. The words of the hiſtorian are 'Hic ad augmentum & famam ſui nominis, emendicata carmina, & rithmos adulatorios comparabat, & de regno Francorum cantores & joculatores allexerat ut de illo canerent in plateis & dicebatur ubique quod non erat talis in orbe.' 'Richard, to raiſe himſelf a name, went about begging and buying verſes and flattering rhymes; and by rewards enticed over from France, ſingers and jeſters to ſing of him in the ſtreets. And it was every where given out that there was not the like of him in the world again.'

Rymer obſerves upon this paſſage, firſt, that the aſſertion contained in it that the ſongſters and jeſters were brought from France is moſt falſe; for that France had no pretenſions thereabouts in thoſe days, thoſe countries being fiefs of the empire: more particularly he adds that Frederic the Firſt had enfeoffed Raimond Berenger of the country of Provence, Forcalquiers, and places adjacent, as not long after Frederic II. inſtalled William prince of Orange, king of Arles and Viennes, which family had formerly poſſeſſed Pro-

Again, ſee the general character which this judicious critic gives of this author. After obſerving that Portia, in Julius Cæſar, is of the ſame impertinent filly fleſh and blood with Deſdemona, he ſays,

'Shakeſpeare's genius lay for comedy and humour; in tragedy he appears quite out of his element, his brains are turned, he raves and rambles without any coherence, any ſpark of reaſon, or any rule to controul him, or ſet bounds to his phrenzy. His imagination was ſtill running after his maſters the coblers and pariſh clerks, and Old Teſtament ſtroulers. So he might make bold with Portia as they had done with the Virgin Mary, who in a church, acting their play called the Incarnation, had uſually the Ave Mary mumbled over to a ſtraddling wench (for the bleſſed Virgin) ſtraw-hatted, blue-aproned, big-bellied, with her immaculate conception up to her chin.' Pag. 156.

How much better was this man employed when in the Tower collecting materials for the Fœdera, than in writing criticiſms on the works of a poet whoſe excellencies were above his comprehenſion!

* Short View of Tragedy, pag. 66.

vence

vence *. Again he obſerves, that about the ſame time that the Provençal poetry began to flouriſh, the hereſy of the Albingenſes ſprang up; and that Raimond count of Tholouſe was the protector of the Albingenſes, and alſo a great favourer of theſe poets; and that all the princes that were in league together to ſupport the Albingenſes againſt France and the pope, encouraged and patronized theſe poets, and amongſt the reſt a king of Arragon, who loſt his life in the quarrel, at a battle where Simon Mountfort commanded as chief of the cruſade †.

The argument which Rymer makes uſe of to invalidate the teſtimony of the monk, is a weapon of ſuch a form, that we know not which end to take it by: he means to ſay, that if Richard was a favourer of the hereſy of the Albingenſes, it could not but draw upon him the reſentment of the clergy, and that therefore Roger Hoveden, in revenge for the encouragement which he had ſhewn to the enemies of the church, endeavoured to deprive him of the reputation of a poet. But as this is only negative evidence of Richard's title to a place among the Provençal poets, Rymer goes farther, and introduces from a manuſcript in the poſſeſſion of Signor Redi, the teſtimony of Guilhem Briton, an ancient bard, in theſe verſes.

Coblas a tiera faire adroitement,
Pou vos oillez enten dompna gentilz.
Stanzas he trimly could invent
Upon the eyes of lady gent ‡.

But, to remove all doubts about the fact, Rymer cites the following ſtanza, part of a ſong written by Richard himſelf while a priſoner in Auſtria.

Or ſachan ben mos homs, & mos barons
Anglez, Normans, Peytavins, & Gaſcons,
Qu' yeu non ay ja ſi paure compagnon,
Que per aver lou laiſſeſs en preſon.
Know ye, my men, my barons all,
In England and in Normandy,
In Poictiers and in Gaſcony,
I no companion held ſo ſmall,
To let him thus in durance lie ¶.

* Short View of Trag. pag. 68. † Ibid. pag. 69. ‡ Ibid. pag. 74. ¶ Ibid.

Having thus far proved his point, our author is diſpoſed to indulge that inclination to mirth and pleaſantry, which ſeems to have dictated thoſe two curious works of his, the Short View of Tragedy, and the Tragedies of the laſt Age conſidered; and upon the ſtanza above written, as facetiouſly as pertinently remarks, that our king Richard had not the expedient of the French king, St. Lewis, who, taken priſoner by the Saracens, pawned the euchariſt, body for body, to the infidels for his ranſom *.

He concludes his account of this matter with ſaying, that which hereafter will appear to be true, viz. that a manuſcript with king Richard's poetry, and many other of the Provençal poets, were in the cuſtody of Signor Redi, librarian to the great duke of Tuſcany.

To theſe evidences may be added the teſtimony of Creſcimbeni, who in his Commentari della Volgar Poeſia, vol. II. part I. pag. 103, ſays, that Richard, being ſtruck with the ſweetneſs of that tongue, ſet himſelf to compoſe a ſonnet in it, which he ſent to the princeſs Stephanetta, wife of Hugh de Baux, and daughter of Giſbert, the ſecond count of Provence. He ſays afterwards, in a chapter expreſsly written on this king, that reſiding in the court of Raimond Berlinghieri, count of Provence, he fell in love with the princeſs Leonora, one of the prince's four daughters, whom Richard afterwards married: that he employed himſelf in rhyming in that language, and when he was priſoner compoſed certain ſonnets, which he ſent to Beatrix, counteſs of Provence, ſiſter of Leonora, and in which he complains of his barons for letting him lie in captivity.

Creſcimbeni goes on to relate that there are poems of king Richard in the library of St. Lorenzo at Florence, 'in uno de codici 'Provenzali,' and others, 'nel No. 3204, della Vaticana.' The peruſal of this paſſage excited the curioſity of a gentleman, to whom the literary world is under great obligations; Mr. Walpole procured both theſe repoſitories to be ſearched. In the Vatican was found a poem by Richauts de Verbeil, and another by Richauts de Teraſcon, but nothing that could with any degree of propriety be aſcribed to Richard I. king of England. In the Laurentine library were found the verſes above ſpoken of, which, as a very ſingular and valuable curioſity, Mr. Walpole has given to the world in the firſt volume of his Catalogue of royal and noble Authors; they are as follow:

* Short View of Tragedy, pag. 75.

REIS RIZARD.

Ja nus hom pris non dira ſa raiſon
Adreitament ſe com hom dolent non
Mas per conort pot il faire chanſon
Pro adamis, mas povre ſon li don
Onta j avron, ſe por ma reezon
Soi fai dos yver pris.

Or Sachon ben mi hom e mi baron
Engles, Norman, Pettavin et Gaſcon,
Qe ge navoie ſi povre compagnon
Qeu laiſſaſſe por aver en preiſon
Ge nol di pas, por nulla retraiſon
Mas anquar ſoige pris.

Jan ſai eu de ver certanament
Com mort ne pris na amie ne parent
Quant il me laiſſent por or ni por argent
Mal mes de mi, mas perz mes por ma gent
Qapres ma mort n auron reperzhament
Tan longament ſoi pris.

Nom merveille ſeu ai le cor dolent
Qe meſſen her met ma terra en torment
No li menbra del noſtre ſegrament
Qe nos feimes an dos communelment
Bem ſai de ver qe gaire longament
Non ſerai eu ſa pris.

Mi compagnon cui j amoi e cui j am
Cil de chaill e cil de perſarain
De lor chanzon qil non ſont pas certain
Unca vers els non oi cor fals ni vain
Sil me guertoient il feron qe vilain
Tan com ge ſoie pris.

Or ſachent ben Enjevin e Torain
E il bachaliers qi ſon legier e ſain
Qen gombre ſoie pris en autrui main

Il ma juvaſſen mas il no ve un grain
De belles armes ſont era voit li plain
Per zo qe ge ſoi pris.

Conteſſa ſoit votre prez ſobrain
Sal deus e garde cel per cui me clam
Et per cui ge ſoi pris:
Ge nol di pas por cela de certrain
La mere loys.

CHAP. V.

BESIDES that Richard was endued with the poetical faculty, it is recorded of him that he was ſkilled in muſic. In the Theatre of Honour and Knighthood, tranſlated from the French of Monſ. Favine, and printed at London in 1623, tom. II. pag. 48, is a curious relation of Richard's deliverance from captivity by the aſſiſtance of Blondel de Neſle, a rhymer or minſtrel, whom he had trained up in his court, and who by ſinging a ſong known to them both, diſcovered his maſter impriſoned in a caſtle belonging to the duke of Auſtria. This ſtory is taken from the Recueil de l'Origine de la Langue & Poeſie Françoiſe, Ryme, & Romans, &c. of preſident Fauchet, Paris 1581: but Favine *, from Matthew Paris, and other hiſtoriographers, and from an ancient manuſcript of old poeſies, has given as well a relation of the cauſes and manner of his captivity, as of his deliverance from it. The whole is curious and entertaining, and is here given in the words of the old Engliſh tranſlator.

'Richard ſaued himſelf by a more proſperous wind, with one 'named Guillaume de l'Eſtang, and a boy that underſtood the Ger-'maine tongue, trauayling three dayes and nights without receiuing 'any ſuſtenance, or tarying in any place. But hunger preſſing them 'extreamely, they came to lodge in a towne being neere to the river

* This book of Favine abounds with a great variety of curious particulars relative to chivalry and manners in general. Aſhmole appears to have derived great aſſiſtance from it in the compiling his Hiſtory of the Order of the Garter.

'of

'of Danubie, named Gynatia in Auſtria, as ſaith Mathew Paris, 'but according to the hiſtories of Germanie, which I have red, it is 'called Erdbourg, where then remained Leopold, duke of Auſtria *, 'to welcome Richard thither, like him falne out of a feauer into a 'farre worſe diſeaſe. Being come to his inne, he ſent his boy to make 'prouiſion for him in the market, where the boy ſhewing his purſe 'to be full of bezans †, and buying very exquiſite victuals; he was 'ſtayed by the inhabitants of the towne to underſtand further of his 'condition. Hauing certefied them that he belonged to a wealthie 'merchant, who would arriue there within three dayes; they per-'mitted him to depart. Richard being heerof aduertiſed, and much 'diſtaſted in his health by ſo many hard ſufferances on the ſeas, and 'perillous paſſages on the wayes, concluded to repoſe there ſome few 'dayes in the towne, during which time the boy alwayes made their 'prouiſion of food. But by ill accident, on the day of St. Thomas 'the Apoſtle, the boy being in the market, chaunced (through ne-'glect) to haue king Richard's gloues tuckt under his girdle: the 'magiſtrate of the towne obſeruing it, tooke the boy and gaue him 'torment to make him confeſſe whoſe gloues they were. The

* The cauſes of Leopold's enmity to Richard are variouſly related, but the author now citing aſſigns the following as the firſt occaſion of their quarrel.

'Richard, at his return endured ten thouſand afflictions, whereof briefly behold the ſub-'iect. In the yeare one thouſand one hundred foureſcore and twelue, Leopold duke of Au-'ſtria came into the Holy Land, to beare armes there as other Chriſtian princes did. At 'his arriuall the marſhall of his campe, hauing marked out a lodging for the duke his maiſter, 'planted downe his tent and his enſigne on it. A Norman, being a follower to king Ri-'chard, maintained that the lodging place belong to him. From words they fell to 'blowes, and Richard, without underſtanding the reaſons of the parties, cauſed the duke 'of Auſtria's tent and enſigne to be pul'd downe and hurl'd upon a heape into a ditch of 'mire. The duke made complaint to Richard, to haue reparation of this offence, but he 'payed him with deriſion; whereupon, the duke ſeeing he was deſpiſed, deſired God to 'doe reaſon for him, and then he would remit the iniurie.'

† Bezans, bezants, or beſans, are pieces of gold coin. Guillim thus explains the term, 'A beiſaunte, or as ſome call them, a talent, is taken for a maſſive plate or bullion 'of gold, containing, according to Leigh, of troy weight 104 lb and two ounces, and is 'in value 3750 lb. ſterling, and had for the moſt part no ſimilitude or repreſentation upon 'it, as ſome hold, but only faſhioned round and ſmooth, as if it were fitted and prepared 'to receive ſome kind of ſtampe. But others are of opinion that they were ſtamped, and 'that they were called bezants, or rather bizants, of Bizantium, the place where they 'were anciently coined.' Diſplay of Heraldry, Lond. 1632, pag. 33. From the exceeding magnitude of this coin it is certain that Favine means only to ſay in general that the boy's purſe was well ſtored with money.

* power

‘ power of puniſhment, and threates to haue his tongue cut out of
‘ his head, compelled him to tell the trueth. So in ſhort while after,
‘ the duke of Auſtria hearing the tydings, engirt the inne where
‘ Richard was with a band of armed men, and Richard, with his
‘ ſword in his hand yielded himſelfe to the duke, which kept him
‘ ſtrongly enuironed with well-armed ſouldiours, who watched him
‘ night and day, with their ſwords readie drawne. This is the affirma-
‘ tion of Mathew Paris, concerning the ſurprizall of king Richard.

‘ But I haue read an ancient manuſcript of old poeſies, written
‘ about thoſe very times, which reporteth this hiſtorie otherwiſe;
‘ ſaying that Richard being in his inne, diſguiſed himſelfe like a ſer-
‘ uant cooke, larding his meate, broching it, and then turning it at
‘ the fire himſelfe: in which time, one of the duke of Auſtrieas fol-
‘ lowers, being then in the inne, came accidentally into the kitchin,
‘ who tooke knowledge of this royall cooke; not by his face, which he
‘ purpoſely diſfigured with the ſoyling of the kitchin; but by a ring
‘ of gold, which very unaduiſedly he wore on his finger. This man
‘ ran immediatly and aduertiſed the duke his maiſter that the king of
‘ England was within the compaſſe of his power, and upon this ad-
‘ uertiſement Richard was arreſted.

‘ In the yeare following, namely, one thouſand one hundred
‘ foureſcore and thirteen, the duke ſold king Richard to the emperor
‘ Henry, for the ſum of threeſcore thouſand pounds of ſiluer, the
‘ pounds anſwering the weight and order obſerued at Cologne; with
‘ which ſum Leopold towred the wals of the citie of Vienna in Au-
‘ ſtria, and bought the duchie of Styria, Neopurg, and the counties
‘ of Lins and Wels, of the biſhops of Paſſau and of Wirtspourg.
‘ So ſpeaketh the Latin chronicle of Otho of Auſtria, biſhop of Fri-
‘ ſinghen, for theſe perticularities were forgotten by Mathew Paris,
‘ who further ſaith, That in the ſame yeere of fourſcore and thir-
‘ teene, the third holy day after Palme-Sunday, Leopold led Richard
‘ priſoner to the emperor, who ſent him under ſure guard to the
‘ Tribales. “ Retrudi eum præcepit in Triballis, à quo carcere nul-
“ lus ante dies iſtos exiuit, qui ibidem intrauit: de quo Ariſtoteles
“ libro quinto. Bonum eſt mactare patrem in Triballis; Et alibi.”

“ Sunt loca, ſunt gentes, quibus eſt mactare parentes.’

‘ The

'The Engliſhmen were more than a whole yeare, without hearing any tydings of their king, or in what place he was kept priſoner. He had trained up in his court a rimer or minſtrill called Blondell de Neſle, who (ſo ſaith the manuſcript of old poeſies, and an auncient manuſcript French chronicle) being ſo long without the ſight of his lord, his life ſeemed wearisome to him, and he became much confounded with melancholly. Knowne it was, that he came backe from the Holy Land, but none could tell in what countrey he arriued. Whereupon this Blondel reſoluing to make ſearch for him in many countries, but he would heare ſome newes of him; after expence of diuers dayes in trauaile, he came to a towne (by good hap) neere to the caſtell where his maiſter king Richard was kept. Of his hoſt he demanded to whom the caſtell appertained, and the hoſt told him that it belonged to the duke of Auſtria. Then he enquired whether any priſoners were therein detained or no; for alwayes he made ſuch ſecret queſtionings whereſoeuer he came, and the hoſte gaue anſwer that there was one onely priſoner, but he knew not what he was, and yet he had bin detained there more than the ſpace of a yeare. When Blondel heard this, he wrought ſuch meanes, that he became acquainted with them of the caſtell, as minſtrells doe eaſily win acquaintance any where; but ſee the king he could not, neither underſtand that it was he. One day he ſat directly before a window of the caſtell where king Richard was kept priſoner, and began to ſing a ſong in French, which king Richard and Blondel had ſometime compoſed together. [When king Richard heard the ſong, he knew it was Blondel that ſung it; and when Blondel pauſed at halfe of the ſong, the king entreated him to ſing the reſt *.] Thus Blondel won knowledge of the king his maiſter; and returning home into England, made the barons of the countrie acquainted where the king was.

Fauchet, in his relation of this extraordinary event, ſays that he had met with a narrative of it in a French Chronicle written in the time of Philip the Auguſt, about the year 1200.

* Dr. Percy has given the paſſage from Fauchet in his own words, which are theſe: 'Et quant Blondelle ót dicte la moitie de la Chanſon, le roy Richart ſe priſt à dire l'autre 'moitie et l'acheva:' and renders the laſt clauſe of the ſentence thus, 'BEGAN THE 'OTHER HALF AND COMPLETED IT.' Eſſay on Engliſh Minſtrels, pag. xxx.

It is generally ſaid that the ranſom of Richard was one hundred thouſand marks, but Matthew Paris aſſerts that it was a hundred and forty thouſand marks of ſilver, Cologne weight, a ſum ſo very great, that to raiſe it, the Engliſh were obliged to ſell their church plate, even to the very chalices *.

The foregoing account contains inconteſtible evidence that Richard was of the claſs of poets, for the reaſons above given termed Provençal, and of theſe the minſtrels appear to be the genuine offspring. The nature of their profeſſion is learnedly treated on by Dr. Percy in his Eſſay on the ancient Minſtrels, prefixed to the Reliques of Engliſh Poetry. The moſt generally received opinion of them is that they were players on muſical inſtruments, and thoſe chiefly of the ſtringed kind, ſuch as the harp, the cittern, and others; but the word Minſtrel, in the larger acceptation of it, ſignifies a muſician in general. Dr. Cowel in his Law Dictionary thus explains it; 'a muſician, a fidler, a piper:' and in the old poem of Lydgate, entitled the Daunce of Machabree or of Death, in the Appendix to Sir William Dugdale's Hiſtory of St. Paul's Cathedral, pag 265, col. i. he is ſaid to be a minſtrel, who can both note, i. e. ſing, and pipe.

Dr. Percy has aſſerted, with great appearance of truth, that the employment of the Anglo-Saxon bards was to ſing to the harp the

* Robert of Glouceſter thus ſpeaks of the means uſed to raiſe this ſum.

The hundred thouſend marc were ipaid biuore hond
& wel narwe igadered in Engelond,
Vor broches, & ringes zimmes alſo,
& the calis of the weud me ſoolde ther to
& grey monckes that new come, & pouere tho were
Zeue al her welle there to of one zere.

CHRON. 489.

The diſtreſs which this occaſioned gave riſe to a ſcholaſtic queſtion, namely, what ſubſtance, ſilver and gold being wanting, was proper to contain the wine in the euchariſt: and we find in Lyndwood, lib. I. de Summa Trinitate et Fide Catholica, cap. II. pag. 9, § doceant. verb. In Calice, that it was thereupon concluded to makeuſe of chalices of latten. The objections againſt veſſels formed of other ſubſtances favour of the divinity of thoſe times; glaſs was too brittle, wood was ſpongy, alchymy, aurichalcum, a factitious metal, vulgarly ochamy, as when we ſay an ochamy ſpoon, was ſubject to ruſting, and copper had a tendency to provoke vomitting. Fuller, who in this inſtance is more merry than wiſe, laughs at this deciſion, and calls it deep divinity. The queſtion was of importance, and reſpected no leſs than a ſacred rite and the health of the people.

This uſage continued till about the year 1443, when, to take the words of Fuller, for there is no provincial conſtitution to that purpoſe extant, 'the land being more repleniſhed 'with ſilver, John Stafford archbiſhop of Canterbury enknotted that prieſt in the greater 'excommunication who ſhould conſecrate poculum ſtanneum.' Vide Fuller's Hiſtory of the Holy War, book III. chap. xiii.

praiſes

praiſes of their patrons, and other diſtinguiſhed perſons. Nay, it i farther clear from a paſſage in the Eccleſiaſtical Hiſtory of Bede, relating to the poet Cædmon, cited by him in the notes on the Eſſay on the ancient Engliſh Minſtrels, pag. 50, that to ſing to the Harp at feſtivals even by the gueſts themſelves, was ſo cuſtomary, that ſuch as were incapable of doing it were frequently neceſſitated to retire *.

* The paſſage cited by Dr. Percy from Bede, and more eſpecially the Anglo-Saxon verſion thereof by king Alfred, are abundant evidence of the facts which they are cited to prove. As it does not appear from either of the quotations who the poet Cædmon was, nor what are the particulars of the ſtory in which he is mentioned, the ſame are here given at large in the language of a modern tranſlator of Bede's Hiſtory, a perſon, as is conjectured, of the Romiſh communion. 'In the monaſtery of the abbeſs Hilda, [ſituated 'in a place called Streaneſhalh ſuppoſed to be ſomewhere in the north of England] there 'reſided a brother, particularly remarkable for the grace of God, who was wont to make 'pious and religious verſes, ſo that whatſoever was interpreted to him out of holy writ, he 'ſoon after put the ſame into poetical expreſſions of much ſweetneſs and compunction, in 'his own, that is, the Engliſh language. By his verſes the minds of many were often ex-'cited to deſpiſe the world, and to aſpire to the heavenly life. Others after him attempt-'ed in the Engliſh nation to compoſe religious poems, but none could ever compare with 'him; for he did not learn the art of poetiſing of men, but through the divine aſſiſtance; 'for which reaſon he never could compoſe any trivial or vain poem, but only theſe that 'relate to religion, and ſuited his religious tongue; for having lived in a ſecular habit till 'well advanced in years, he had never learnt any thing of verſifying; for which reaſon be-'ing ſometimes at entertainments, when it was agreed for the more mirth, that all preſent 'ſhould ſing in their turns; when he ſaw the inſtrument come towards him, he roſe 'up from table and returned home. Having done ſo at a certain time, and going out of 'the houſe where the entertainment was, to the ſtable, the care of horſes falling to him 'that night, and compoſing himſelf there to reſt at the proper time, a perſon appeared 'to him in his ſleep, and ſaluted him by his name, ſaid, "Cedmon, ſing ſome ſong to "me;" he anſwered, "I cannot ſing; for that was the reaſon why I left the entertainment "and retired to this place, becauſe I could not ſing." The other who talked to him, replied, "However you ſhall ſing." "What ſhall I ſing?" rejoined he, "Sing the beginning of "creatures," ſaid the other. Hereupon he preſently began to ſing verſes to the praiſe of 'God, which he had never heard, the purport whereof was thus: "We are now to praiſe "the Maker of the heavenly kingdom, the power of the Creator and his council, the deeds "of the Father of glory: How he, being the eternal God, became the author of all mira-"cles, who firſt, as almighty preſerver of human race, created heaven for the ſons of men "as the roof the houſe, and next the earth." 'This is the ſenſe, but not the words in 'order as he ſung them in his ſleep; for verſes, though never ſo well compoſed, cannot 'be literally tranſlated out of one language into another without loſing much of their beauty 'and loftineſs. Awaking from his ſleep, he remembered all that he had ſung in his dream, 'and ſoon added much more to the ſame effect in divine verſes. Coming in the morning 'to the ſteward that he was under, he acquainted him with the gift he had received; and 'being conducted to the abbeſs, he was ordered, in the preſence of many learned men, to 'tell his dream and repeat the verſes, that they might give all their judgment what it was, 'and whence it proceeded that he ſaid: They all concluded that an heavenly grace had been 'conferred on him by our Lord. They expounded to him a paſſage in holy writ, ei-'ther hiſtorical or doctrinal, ordering him, if he could, to put the ſame into verſe. Hav-'ing undertaken it, he went away, and returning the next morning, gave it to them com-'poſed in moſt excellent verſe; whereupon the abbeſs, embracing the grace of God in the

And that the employment of the ancient Minſtrels alſo was to ſing panegyrical ſongs and verſes on their benefactors, is farther clear from the explanation of the word Minſtrel in that learned work the Law Dictionary of Dr. Cowel, who concludes the article with ſaying, it was uſual with theſe minſtrels, not only to divert princes and the nobility with ſports, but alſo with muſical inſtruments, and with flattering ſongs in the praiſe of them and their anceſtors, which may be ſeen in theſe verſes:

Principis a facie, cytharæ celeberrimus arte
Aſſurgit mimas, ars muſica quem decoravit,
Hic ergo chorda reſonante ſubintulit iſta:
Inclite rex regum, probitatis ſtemmate vernans,
Quem vigor et virtus extollit in æthera famæ,
Indole virtutis qui vinces facta parentis.
Major ut Atrides, patrem Neptunius Heros
Ægea, Pelides excedit Pelea, Jaſon
Eſona, nec prolem pudor eſt evincere patrem;
Corde gigas, agnus facie Laertius aſtu,
Conſilio Neſtor, &c.

The hiſtory of this country affords a remarkable inſtance of favour ſhewn to this vagabond profeſſion of a minſtrel. The privileges which they are poſſeſſed of are of ſuch a kind, as to intitle them to the countenance of the legiſlature, and, what muſt appear very remarkable, to the protection of the law; for although Minſtrels, in common with fencers, bear-wards, and common players of interludes, are in the law deemed rogues and vagabonds, there is a ſpecial proviſion in all the ſtatutes that declare them to be ſo, in favour of common fidlers and Minſtrels, throughout the county of Cheſter, of which the following is the hiſtory.

'man, inſtructed him to quit the ſecular habit, and take upon him the monaſtical life; 'which being accordingly done, ſhe aſſociated him to the reſt of the brethren in the mo-'naſtery, and ordered that he ſhould be taught the whole ſeries of the ſacred hiſtory.' Bede, Hiſt. Eccl. lib IV. cap. xxiv.

A poetical paraphraſe of the book of Geneſis and certain ſcripture ſtories was publiſhed by Francis Junius at Amſterdam, in 1655, in quarto, from a manuſcript of archbiſhop Uſher. This Cædmon is ſuppoſed by Tanner, and many other writers, to be the Cædmon mentioned by Bede; but Dr. Hickes ſeems to entertain ſome doubt of it.

In

In the ſtatute of 17 Geo II. cap. 5, is the following proviſo: 'Provided always that this act, or any thing therein contained, or 'any authority thereby given, ſhall not in any wiſe extend to diſin-'herit, prejudice, or hinder the heirs or aſſigns of John Dutton, of 'Dutton, late of the county of Cheſter, eſquire, for, touching, or con-'cerning the liberty, privilege, pre-eminence or authority, juriſdic-'tion or inheritance, which they, their heirs or aſſigns now lawfully 'uſe, or have, or lawfully may or ought to uſe within the county pa-'latine of Cheſter, and county of Cheſter, or either of them, by rea-'ſon of any ancient charters of any kings of this land, or by reaſon 'of any preſcription or lawful uſage or title whatſoever.'

This right which the parliament of Great Britain has ſhewn itſelf ſo tender of infringing, is founded on an event, of which the following relation is to be met with in the Hiſtorical Antiquities of Cheſhire, collected by Sir Peter Leyceſter, Bart. part II. chap. vi. and is mentioned in a book intitled Ancient Tenures of Land made public, by Thomas Blount, Eſq. octavo, 1679, pag. 156, et ſeq.

'In the time of king John, Randle the third, ſurnamed Blundevil, 'earl of Cheſter, having many conflicts with the Welſh, was at laſt 'diſtreſſed by them, and forced to retreat to thc caſtle of Rothelent 'in Flintſhire, where they beſieged him, who preſently ſent to his 'conſtable of Cheſter, Roger Lacy, ſurnamed Hell, for his fierce 'ſpirit, that he would come with all ſpeed, and bring what forces he 'could for his relief. Roger having gathered a tumultuous rout of 'Fidlers, Players, Coblers, and debauched perſons, both men and 'women, out of the city of Cheſter (for it was then the fair there) 'marched immediately with them towards the earl *. The Welſh 'perceiving a great multitude coming, raiſed the ſiege and fled. 'The earl coming back with his conſtable to Cheſter, gave him 'power over all the Fidlers and Shoemakers of Cheſter, in reward 'and memory of this ſervice. The conſtable retained to himſelf 'and his heirs the authority and donation of the Shoemakers, but

* It ſeems that this earl had rendered himſelf famous by his proweſs, and that his exploits were celebrated in rhymes and ſongs down to the time of Richard II. for in the Viſions of Pierce Plowman, Paſſus quintus, Sloth ſays of himſelf,

I cannot perfitly my Pater-noſter as the priſt it ſingeth,
But I con rimes of Robenhod and Randal of Cheſter.

John

'John his ſon conferred the authority over the Lechers and Whores 'on his ſteward, which then was Dutton of Dutton, by this his 'deed.

"Sciant præſentes et futuri, quod ego Johannes, Conſtabularius "Ceſtriæ, dedi et conceſſi, et hac præſenti carta mea confirmavi Hu- "goni de Dutton, et hæredibus ſuis, magiſtratum omnium leccato- "rum et meretricum totius Ceſterſhiriæ, ſicut liberius illum magiſtra- "tum teneo de comite; ſalvo jure meo mihi et hæredibus meis. "Hiis teſtibus," &c.

Blount goes on to obſerve, that though this original grant makes no mention of giving rule over Fidlers and Minſtrels, yet that ancient cuſtom has now reduced it only to the minſtrelſy; for probably the rout, which the conſtable brought to the reſcue of the earl, were debauched perſons, drinking with their ſweethearts in the fair, the fidlers that attended them, and ſuch looſe perſons as he could get.

He proceeds to relate, that Anno 14 Hen. VII. a Quo Warranto was brought againſt Laurence Dutton, of Dutton, eſq. to ſhew why he claimed all the minſtrels of Cheſhire and the city of Cheſter, to appear before him at Cheſter yearly, on the feaſt of St. John Baptiſt, and to give him at the ſaid feaſt, 'Quatuor lagenas vini et unam 'lanceam,' i. e. four flaggons of wine and a lance; and alſo every minſtrel then to pay him four pence half-penny; and why he claimed from every whore in Cheſhire, and the city of Cheſter ('officium 'ſuum exercente') four pence yearly at the ſaid feaſt, &c. whereunto he pleaded preſcription.

And farther, that 'the heirs of this Hugh de Dutton enjoy the ſame 'power and authority over the minſtrelſy of Cheſhire, even to this 'day, and keep a court every year upon the feaſt of St. John Baptiſt, 'at Cheſter, being the fair day, where all the Minſtrels of the county 'and city do attend and play before the lord of Dutton upon their ſe- 'veral inſtruments; he or his deputy then riding through the city 'thus attended, to the church of St. John, many gentlemen of the 'county accompanying him, and one walking before him in a "ſur- "coat of his arms depicted upon taffata;" and after divine ſervice 'ended, holds his court in the city; where he or his ſteward renews 'the old licences granted to the Minſtrels, and gives ſuch new ones 'as he thinks fit, under the hand and ſeal of himſelf or his ſteward,

'none

'none preſuming to exerciſe that faculty there without it. But now 'this dominion or privilege is by a daughter and heir of Thomas 'Dutton, devolved to the lord of Gerrard, of Gerrard's Bromley in 'Staffordſhire.'

He adds, that whereas by the ſtatute of 39 Eliz. Fidlers are declared to be Rogues; yet by a ſpecial proviſo therein, thoſe in Cheſhire, licenſed by Dutton of Dutton, are exempted from that infamous title, in reſpect of this his ancient cuſtom and privilege.

Another writer * derives this privilege from a higher ſource, for among many inſtances of favour ſhewn to the abbey of St. Werburg in Cheſter, by Leofric earl of Cheſter, in the time of Edward the Confeſſor, he mentions the grant of a fair on the feſtival of that ſaint, to be holden for three days; to whoſe HONOUR he likewiſe granted, that whatſoever Thief or Malefactor came to the ſolemnity, ſhould not be attached while he continued in the ſame fair, except he committed any new offence there.

Which ſpecial privilege, ſays the ſame writer, 'as in tract of time 'it drew an extraordinary confluence of looſe people thither at that 'ſeaſon, ſo hapned it to be of ſingular advantage to one of the ſuc-'ceeding earles. For being at Rodelent caſtle in Wales, and there 'beſieged by a power of the Welſh, at ſuch a time he was relieved 'rather by their number than ſtrength, under the conduct of Robert 'de Lacy, conſtable of Cheſter, who with pipers and other ſorts of 'Minſtrels drew them forth, and marching towards the caſtle, put 'the Welſh to ſuch terror that they preſently fled. In memory of 'which notable exploit, that famous meeting of ſuch Minſtrels hath 'been duly continued to every Midſummer fair, at which time the 'heir of Hugh de Dutton, accompanied with diverſe gentlemen, 'having a penon of his arms born before him by one of the princi-'pal Minſtrels, who alſo weareth his ſurcoat, firſt rideth up to the 'caſt gate of the city, and there cauſing proclamation to be made 'that all the Muſicians and Minſtrels within the county palatine of 'Cheſter do approach and play before him. Preſently ſo attended 'he rideth to St. John's church, and having heard ſolemn ſervice, 'proceedeth to the place for keeping of his court, where the ſteward 'having called every Minſtrel, impanelleth a jury, and giveth his 'charge. Firſt, to enquire of any treaſon againſt the king or prince '(as earl of Cheſter); ſecondly, whether any man of that profeſſion

* Daniel King in his Vale Royal of England illuſtrated, part II. pag. 29.

'hath

'hath "exerciſed his inſtrument" without licence from the lord of 'that court, or what miſdemeanour he is guilty of. And thirdly, 'whether they have heard any language amongſt their fellows, 'tending to the diſhonour of their lord and patron (the heir of Dut-'ton) which privilege was anciently ſo granted by John de Lacy, 'conſtable of Cheſter, ſon and heir to the before ſpecified Roger, 'unto Hugh de Dutton and his heirs, by a ſpecial charter in theſe 'words, viz. "Magiſterium omnia leccatorum et meretricum totius "Ceſtriſhire," and hath been thus exerciſed time out of mind.'

Another inſtance of favour to Minſtrels, and of privileges enjoyed by them, occurs in Dr. Plot's Hiſtory of Staffordſhire, chap. X. § 69, where the author taking occaſion to mention Tutbury-caſtle, a ſeat of the ancient earls and dukes of Lancaſter, is led to ſpeak of Minſtrels appertaining to the honour of Tutbury, and of their king, with his ſeveral officers; of whom, and of the ſavage ſport commonly known by the name of the Tutbury Bull-running, he gives the following accurate account.

'During the time of which ancient earls and dukes of Lancaſter, 'who were ever of the blood royal, great men in their times, had 'their abode, and kept a liberal hoſpitality here, at their honour of 'Tutbury, there could not but be a general concourſe of people from 'all parts hither, for whoſe diverſion all ſorts of muſicians were per-'mitted likewiſe to come to pay their ſervices; amongſt whom '(being numerous) ſome quarrels and diſorders now and then ariſing, 'it was found neceſſary after a while they ſhould be brought under 'rules; diverſe laws being made for the better regulating of them, 'and a governor appointed them by the name of a king, who had 'ſeveral officers under him, to ſee to the execution of thoſe laws; 'full power being granted to them to apprehend and arreſt any ſuch 'Minſtrels appertaining to the ſaid honor, as ſhould refuſe to do 'their ſervices in due manner, and to conſtrain them to do them; 'as appears by the charter granted to the ſaid king of the Minſtrels 'by John of Gaunt, king of Caſtile and Leon, and duke of Lancaſter, 'bearing date the 22d of Auguſt in the 4 year of the raigne of king 'Richard the ſecond, entituled Carta le Roy de Miniſtralx, which 'being written in old French, I have here tranſlated, and annexed 'it to this diſcourſe, for the more univerſal notoriety of the thing,

'and

' and for ſatisfaction how the power of the king of the Minſtrels and ' his officers is founded; which take as follows:

" John, by the grace of God, king of Caſtile and Leon, duke of " Lancaſter, to all them who ſhall ſee or hear theſe our letters, " greeting. Know ye, we have ordained, conſtituted, and aſſigned " to our well-beloved the King of the Minſtrels in our honor of Tut- " bury, who is, or for the time ſhall be, to apprehend and arreſt all " the Minſtrels in our ſaid honor and franchiſe, that refuſe to doe " the ſervice and Minſtrelſy as appertain to them to do from ancient " times at Tutbury aforeſaid, yearly on the day of the Aſſumption " of our Lady; giving and granting to the ſaid King of the Minſtrels " for the time being, full power and commandement to make them " reaſonably to juſtify, and to conſtrain them to doe their ſervices and " Minſtrelſies in manner as belongeth to them, and as it hath been " there, and of ancient times aceuſtomed. In witneſs of which thing " we have cauſed theſe our letters to be made patents. Given under " our privy ſeal, at our caſtle of Tutbury, the 22. day of Aug. in the " fourth year of the raigne of the moſt ſweet king Richard the ſecond."

' Upon this, in proceſs of time, the defaulters being many, and ' the amercements by the officers perhaps not ſometimes over reaſon- ' able, concerning which, and other matters, controverſies frequently ' ariſing, it was at laſt found neceſſary that a court ſhould be erected ' to hear plaints, and determine controverſies between party and ' party, before the ſteward of the honor; which is held there to this ' day on the morrow after the Aſſumption, being the 16th of Auguſt, ' on which day they now alſo doe all the ſervices mentioned in the ' aboveſaid grant; and have the bull due to them anciently from the ' prior of Tutbury, now from the earle of Devon, whereas they had ' it formerly on the Aſſumption of our Lady, as appears by an In- ' ſpeximus of king Henry the ſixt, relating to the cuſtoms of Tut- ' bury, where, amongſt others, this of the bull is mentioned in theſe ' words: " Item eſt ibidem quædam conſuetudo quod hiſtriones ve- " nientes ad matutinas in feſto Aſſumptionis beatæ Mariæ, habebunt " unum taurum de priore de Tuttebury, ſi ipſum capere poſſunt citra " aquam Dove propinquiorem Tuttebury; vel prior dabit eis xld. " pro qua quidem conſuetudine dabuntur domino ad dictum feſtum " annuatim xxd." i. e. that there is a certain cuſtom belonging to ' the honor of Tutbury, that the minſtrells who come to mattins

'there on the feaſt of the Aſſumption of the bleſſed Virgin, ſhall 'have a bull given them by the prior of Tutbury, if they can take 'him on this ſide the river Dove, which is next Tutbury; or elſe 'the prior ſhall give them xld. for the enjoyment of which cuſtom 'they ſhall give to the lord at the ſaid feaſt yearly, xxd.

'Thus I ſay the ſervices of the Minſtrells were performed and bull 'enjoyed anciently on the feaſt of the Aſſumption; but now they 'are done and had in the manner following: on the court day, or 'morrow of the Aſſumption, being the 16 of Auguſt, what time all 'the Minſtrells within the honor come firſt to the bailiff's houſe of 'the manor of Tutbury, who is now the earl of Devonſhire, where 'the ſteward for the court to be holden for the king, as duke of Lan-'caſter (who is now the duke of Ormond) or his deputy, meeting 'them, they all go from thence to the pariſh church of Tutbury, 'two and two together, muſic playing before them, the King of 'the Minſtrels for the year paſt, walking between the ſteward and 'bailiff, or their deputies; the four ſtewards or under officers of the 'ſaid King of the Minſtrells, each with a white wand in their hands, 'immediately following them, and then the reſt of the company in 'order. Being come to the church, the vicar reads them divine ſer-'vice, chuſing pſalms and leſſons ſuitable to the occaſion: the pſalms 'when I was there, an. 1680, being the 98. 149. 150: the firſt leſ-'ſon 2 Chron. 5; and the ſecond the 5 chap. of the Epiſtle to the 'Epheſians, to the 22 verſe. For which ſerrvice every Minſtrel of-'fered one penny, as a due always paid to the vicar of the church 'of Tutbury upon this ſolemnity.

'Service being ended, they proceed in like manner as before, from 'the church to the caſtle-hall or court, where the ſteward or his 'deputy taketh his place, aſſiſted by the bailiff or his deputy, the 'King of the Minſtrells ſitting between them, who is to overſee that 'every Minſtrel dwelling within the honor and making default, ſhall 'be preſented and amerced; which that he may the better do, an 'O Yes is then made by one of the officers, being a Minſtrell, 3 'times, giving notice, by direction from the ſteward, to all manner 'of Minſtrells dwelling within the honor of Tutbury, viz. within the 'counties of Stafford, Darby, Nottingham, Leiceſter, and Warwick, 'owing ſuit and ſervice to his majeſty's Court of Muſick, here holden 'as this day, that every man draw near and give his attendance, upon 'pain and peril that may otherwiſe enſue; and that if any man will

'be

'be assigned * of suit or plea, he or they should come in, and they 'should be heard. Then all the musicians being called over by a 'court-roll, two juries are impanelled, out of 24 of the sufficientest 'of them, 12 for Staffordshire, and twelve for the other counties; 'whose names being delivered in court to the steward, and called 'over, and appearing to be full juries, the foreman of each is first 'sworn, and then the residue, as is usual in other courts, upon the 'holy evangelists.

'Then, to move them the better to mind their duties to the king, 'and their own good, the steward proceeds to give them their 'charge; first commending to their consideration the Original of all 'Musick, both Wind and String Musick; the antiquity and ex-'cellency of both; setting forth the force of it upon the affections 'by diverse examples; how the use of it has always been allowed, 'as is plain from holy writ, in praysing and glorifying God; and 'the skill in it always esteemed so considerable, that it is still ac-'counted in the schools one of the liberals arts, and allowed in all 'godly christian commonwealths; where by the way he commonly 'takes notice of the statute, which reckons some musicians amongst 'vagabonds and rogues; giving them to understand that such societies 'as theirs, thus legally founded and governed by laws, are by no 'means intended by that statute, for which reason the Minstrells be-'longing to the manor of Dutton, in the county palatine of Chester, 'are expresly excepted in that act. Exhorting them upon this ac-'count to preserve their reputation; to be very careful to make choice 'of such men to be officers amongst them as fear God, are of good 'life and conversation, and have knowledge and skill in the practice 'of their art. Which charge being ended, the jurors procced to the 'election of the said officers, the king being to be chosen out of the '4 stewards of the preceding year, and one year out of Staffordshire, 'and the other out of Darbyshire, interchangeably; and the 4 stew-'ards, two of them out of Staffordshire, and two out of Darbyshire, '3 being chosen by the jurors, and the fourth by him that keeps the 'court, and the deputy steward or clerk.

'The jurors departing the court for this purpose, leave the steward 'with his assistants still in their places, who in the mean time make 'themselves merry with a banquet, and a Noise of musicians playing

* This word should be essoined, for so it is in Blount, and is nonsense otherwise. In this place it means respited.

'to them, the old king ſtill ſitting between the ſteward and bailiff 'as before; but returning again after a competent time, they preſent 'firſt their chiefeſt officer by the name of their King; then the old 'king ariſing from his place, delivereth him a little white wand in 'token of his ſovereignty, and then taking a cup fill'd with wine, 'drinketh to him, wiſhing him all joy and proſperity in his office. 'In the like manner doe the old ſtewards to the new, and then the 'old king riſeth, and the new taketh his place, and ſo do the new 'ſtewards of the old, who have full power and authority, by virtue 'of the king's ſteward's warrant, directed from the ſaid court, to levy 'and diſtrain in any city, town corporate, or in any place within the 'king's dominions, all ſuch fines and amercements as are inflicted by 'the ſaid juries that day upon any Minſtrells, for his or their offences, 'committed in the breach of any of their ancient orders, made for 'the good rule and government of the ſaid ſociety. For which ſaid 'fines and amercements ſo diſtrained, or otherwiſe peaceably collect-'ed, the ſaid ſtewards are accountable at every audit; one moiety of 'them going to the king's majeſty, and the other the ſaid ſtewards 'have for their own uſe.

'The election, &c. being thus concluded, the court riſeth, and 'all perſons then repair to another fair room within the caſtle, where 'a plentiful dinner is prepared for them, which being ended, the 'Minſtrells went anciently to the abbey-gate, now to a little barn by 'the town ſide, in expectance of the bull to be turned forth to them, 'which was formerly done, according to the cuſtom above-men-'tioned, by the prior of Tutbury, now by the earl of Devonſhire; 'which bull, as ſoon as his horns are cut off, his Ears cropt, his Taile 'cut by the ſtumple, all his Body ſmeared over with Soap, and his 'Noſe blown full of beaten pepper; in ſhort, being made as mad 'as 'tis poſſible for him to be, after ſolemn Proclamation made by 'the Steward, that all manner of perſons give way to the Bull, none 'being to come near him by 40 foot, any way to hinder the Min-'ſtrells, but to attend his or their own ſafeties, every one at his own 'peril: he is then forthwith turned out to them (anciently by the 'prior) now by the lord Devonſhire, or his deputy, to be taken by 'them and none other, within the county of Stafford, between the 'time of his being turned out to them, and the ſetting of the ſun of 'the ſame day; which if they cannot doe, but the Bull eſcapes from

'them untaken, and gets over the river into Darbyſhire, he remains 'ſtill my lord Devonſhire's bull: but if the ſaid Minſtrells can take 'him, and hold him ſo long as to cut off but ſome ſmall matter of 'his Hair, and bring the ſame to the Mercat Croſs, in token they 'have taken him, the ſaid Bull is then brought to the Bailiff's 'Houſe in Tutbury, and there collered and roap'd, and ſo brought 'to the Bull-Ring in the High ſtreet, and there baited with doggs: 'the firſt courſe being allotted for the King; the ſecond for the 'Honor of the Towne; and the third for the King of the Minſtrells, 'which after it is done the ſaid Minſtrells are to have him for their 'owne, and may ſell, or kill, and divide him amongſt them, accord-'ing as they ſhall think good.

'And thus this Ruſtic Sport, which they call the Bull-running, 'ſhould be annually performed by the Minſtrells only, but now-a-'days they are aſſiſted by the promiſcuous multitude, that flock hi-'ther in great numbers, and are much pleaſed with it; though ſome-'times through the emulation in point of Manhood, that has been 'long cheriſhed between the Staffordſhire and Darbyſhire men, per-'haps as much miſchief may have been done in the triall between 'them, as in the Jeu de Taureau, or Bull-fighting, practiſed at Valen-'tia, Madrid, and many other places in Spain, whence perhaps 'this our cuſtom of Bull-running might be derived, and ſet up here 'by John of Gaunt, who was king of Caſtile and Leon, and lord of 'the Honor of Tutbury; for why might not we receive this ſport 'from the Spanyards, as well as they from the Romans, and the 'Romans from the Greeks? wherein I am the more confirm'd, for 'that the Ταυροκαθα ψίων ἡμέραι amongſt the Theſſalians, who firſt in-'ſtituted this Game, and of whom Julius Cæſar learned it, and 'brought it to Rome, were celebrated much about the ſame time 'of the year our Bull-running is, viz. Pridie Idus Auguſti, on the '12 of Auguſt; which perhaps John of Gaunt, in honor of the As-'ſumption of our Lady, being but three days after, might remove 'to the 15, as after ages did (that all the ſolemnity and court might 'be kept on the ſame day, to avoid further trouble) to the 16 of 'Auguſt.'

The foregoing account of the modern uſage in the exerciſe of this barbarous ſport, is founded on the obſervation of the relator, Dr. Plot, whoſe curioſity it ſeems led him to be preſent at it in the year 1680: how

how it was anciently performed appears by an extract from the Coucher-book of the honor of Tutbury, which is given at large in Blount's Collection of ancient Tenures before cited *.

CHAP. VI.

SUCH were the exercises and privileges of the minstrels in this country; and it will be found that the Provençal troubadours, jongleurs, musars, and violars, from whom they clearly appear to have sprung, possessed at least an equal share of favour and protection under the princes and other great personages who professed to patronize them. The Provençals are to be considered as the fathers of modern poesy and music, and to deduce in a regular order the history of each, especially the latter, it is necessary to advert to those very circumstantial accounts that are extant of them, and the nature of their profession in the several authors who speak of them. It should seem that among them there were many men of great eminence; the first that occurs in the history of them given by Crescimbeni is Giuffredo Rudello, concerning whom it is related that he was very intimate with Geoffrey, the brother of Richard the First; and that while he was with him, hearing from certain pilgrims, who were returned from the Holy Land, of a countess of Tripoli, a lady much celebrated, but the story says not for what, he determined to make her a visit; in order to which he put on the habit of a pilgrim, and began

* In the collection of ancient ballads, known by the name of Robinhood's Garland, is a very apt allusion to the Tutbury feast or bull-running, in the following passage:

'This battle was fought near Tutbury town
'When the bag-pipers baited the bull,
'I am king of the fidlers, and swear 'tis a truth,
'And call him that doubts it a gull;
'For I saw them fighting, and fiddl'd the while,
'And Clorinda sung Hey derry down:
'The bumpkins are beaten, put up thy sword Bob,
And now let's dance into the town.
'Before we came to it we heard a great shouting,
'And all that were in it look'd madly;
'For some were a bull-back, some dancing a morrice,
'And some singing Arthur a Bradley.'

SONG I.

his

his voyage. In his way to Tripoli he became ſick, and before he could land was almoſt dead. The counteſs being informed of his arrival, went on board the ſhip that brought him, juſt time enough to ſee him alive: ſhe took him by the hand, and ſtrove to comfort him. The poet was but juſt ſenſible; he opened his eyes, ſaid that having ſeen her he was ſatisfied, and died. The counteſs, as a teſtimony of her gratitude for this viſit, which probably coſt poor Geoffrey his life, erected for him a ſplendid tomb of porphyry, and inſcribed on it his epitaph in Arabic verſe: beſides this ſhe cauſed his poems to be collected, and curiouſly copied and illuminated with letters of gold *. She was ſoon afterwards ſeized with a deep melancholy, and became a nun.

A canzone, which he wrote while he was upon this romantic voyage, is yet extant; it is as follows:

Irat, & dolent me' en partray
S' yeu non vey eſt' amour deluench,
E non ſay qu' ouras la veyray
Car ſon trop noſtras terras luench.

Dieu que fes tout quant ven e vay,
E forma queſt' amour luench,
My don poder al cor, car hay
Eſper, vezer l' amour de luench.

Segnour, tenes my per veray
L' amour qu' ay vers ella de luench,
Car per un ben que m'en eſbay
Hai mille mals, tant ſoy de luench.

Ja d' autr' amours non jauziray,
S' yeu non iau deſt' amour de luench,
Qu' na plus bella non en ſay,
En luec que ſia, ny pres, ni luench †.

* Comment. della Volgar Poeſia, vol. II. part I. pag. 11. † Ibid. 12.

Which

Which Rymer has thus tranſlated.

Sad and heavy ſhould I part,
But for this love ſo far away;
Not knowing what my ways may thwart,
My native land ſo far away.

Thou that of all things maker art,
And form'ſt this love ſo far away;
Give body's ſtrength, then ſhan't I ſtart,
From ſeeing her ſo far away.

How true a love to pure deſert,
My love to her ſo far away!
Eas'd once, a thouſand times I ſmart,
Whilſt, ah! ſhe is ſo far away.

None other love, none other dart
I feel, but her's ſo far away,
But fairer never touch'd an heart,
Than her's that is ſo far away. *

The emperor Frederic I. or, as he is otherwiſe called, Frederic Barbaroſſa, is alſo celebrated for his poetical talents, of which the following madrigal in the Provençal dialect is given as a ſpecimen.

Plas my cavallier Frances
E la dama Catallana
E l' onrar del Gynoes
E la cour de Kaſtellana:
Lou kantar Provenſalles,
E la danza Triuyzana.
E lou corps Aragonnes,
E la perla Julliana,
Las mans e kara d' Angles,
E lou donzel de Thuſcana. †

Which Rymer ſays are current every where, and are thus tranſlated by himſelf.

* Short View of Trag. pag. 72. † Comm. della Volgar Poeſia, vol. II. part I. pag. 15.

I like

I like in France the chivalry,
The Catalonian laſs for me;
The Genoeſe for working well;
But for a court commend Caſtile:
For ſong no countrey to Provance,
And Treves muſt carry't for a dance.
The fineſt ſhapes in Arragon,
In Juliers they ſpeak in tune,
The Engliſh for an hand and face,
For boys, troth, Tuſcany's the place *.

Concerning this prince it is related, that he was of an invincible courage, of which he gave many ſignal inſtances in the wars againſt the Turks, commenced by the Chriſtians for the recovery of the Holy Land. He was elected emperor in the year 1153, and having reigned about thirty-eight years, was drowned as he was bathing in the Cydnus, a river in Aſia Minor, iſſuing out of Mount Taurus, eſteemed one of the coldeſt in the world †.

Arnaldo Daniello, another of the Provençals, flouriſhed about the year 1189, and is greatly celebrated by Noſtradamus and his commentator Creſcimbeni: he compoſed many comedies and tragedies. It is ſaid that Petrarch has imitated him in many places; and that Daniello not only was a writer of ſonnets, madrigals, and other verſes, but that he compoſed the muſic to many of them. As a proof whereof the following paſſages are cited:

Ma canzon prec qe non vus ſia en nois,
Gar ſi volez grazir lo ſon, e 'l moz [*cioè* la muſica, ei verſi] ‡
Pauc prez Arnaut cui qe plaz, o qe tire.

Which Creſcimbeni thus tranſlates:

Mia canzon, prego, non vi ſia in noia
Che ſe gradir volete il ſuono, e 'l motto;
Cui piaccia, o nó, apprezza poco Arnaldo.

* Short View of Tragedy, pag. 75.
† It is remarkable that Alexander the Great by bathing in this river contracted that illneſs of which his phyſician Philip cured him.
‡ Creſcimb.

And this other,

Ges per maltrag qem ſofri
De ben amar non deſtoli
Si tot me ſon endeſert
Per lei faz lo ſon el rima.

Thus tranſlated by Creſcimbeni:

Già per mal tratto ch' io ſofferſi
Di ben amar non mi diſtolſi
Si toſto, ch' io mi ſono in ſolitudine,
Per lei faccio lo ſuono, e la rima *.

One proof of Arnaldo Daniello's reputation as a poet is, that Petrach taking occaſion to mention Arnaldo di Maraviglia, another of the Provençals, ſtyles him 'Il men famoſo Arnaldo,' meaning thereby to give the former a higher rank in the claſs of poets.

Many others, as namely, Guglielmo Adimaro, Folchetto da Marſiglia, Raimondo di Miravalle, Anſelmo Faidit, Arnaldo di Maraviglia, Ugo Brunetto, Pietro Raimondo il Prode, Ponzio di Bruello, Rambaldo d' Oranges, Salvarico di Malleone, an Engliſh gentleman, Bonifazio Calvi, Percivalle Doria, Giraldo di Bornello, Alberto di Siſterone, Bernardo Raſcaſſo, Pietro de Bonifazi, and others, to the amount of ſome hundreds in number, occur in the catalogue of Provençal poets, an epithet which was given to them, not becauſe they were of that country, for they were of many countries, but becauſe they cultivated that ſpecies of poetry which had its riſe in Provence: nor were they leſs diſtinguiſhed by their different ranks and conditions in life, than by the reſpective places of their nativity. Some were men of quality, ſuch as counts and barons, others knights, ſome lawyers, ſome ſoldiers, others merchants, nay ſome were mechanics, and even pilgrims.

All theſe were favoured with the protection, and many of them were maintained in the court of Ramondo Berlinghieri or Beringhieri, for the orthography of his name is a matter of queſtion †. This prince, who was the ſon of Idelfonſo king of Arragon, was himſelf

* Comment. della volgar Poeſia, vol. II. part I. pag. 25.

† Fontanini mentions particularly no fewer than five of the name; the perſon here ſpoken of is the laſt of them, Della Eloquenza Italiana, pag. 60.

an

an excellent poet, of great liberality, and a patron of learning and ingenious men. The following is the account given of him by Noſtradamus.

'Raimondo Berlinghieri count of Provence and of Folcachiero, ſon 'of Idelfonſo, king of Arragon, was a deſcendant of the family of 'Berlinghieri of Arragon. He was a good Provençal poet, a lover of 'learned men, and of thoſe in particular that could write in the Pro-'vençal manner; a prince of great gentleneſs and benignity, and with-'al ſo fortunate, that while he held the crown, which he ſucceeded to 'on the death of his father; he conquered many countries, and that 'more by his prudence than by the force of his arms. He married 'Beatrice, the daughter of Thomas count of Savoy, a very wiſe, beau-'tiful, and virtuous princeſs, in praiſe of whom many of the Proven-'çal poets compoſed ſongs and ſonnets, in recompence for which ſhe 'preſented them with arms, rich habiliments, and money. By this 'lady the count had four daughters, beautiful, wiſe, and virtuous, 'all of whom were married to kings and ſovereign princes, by 'means of a diſcreet man named Romeo, who governed the palace of 'Raimondo a long time: the firſt of theſe ladies, named Margarita, 'was married to Lewis king of France; the ſecond, named Eleonora, 'to Henry the Third, or, as others write, to Edward king of England; 'the third, named Sanchia, was married to that Richard king of Eng-'land, who was afterwards king of the Romans; and the laſt, named 'Beatrice, who by her father's will was declared heireſs of Provence, 'was married to Charles of Anjou, afterwards king of Naples and Si-'cily *.' It is ſaid of Raimondo, that beſides many other inſtances of favour to the poets of his time and country, he exempted them from

* Both Noſtradamus and his commentator Creſcimbeni have betrayed a moſt groſs ignorance of hiſtory in this paſſage: it is very true that Raimond had four daughters, and that they were married to four kings: the poet Dante ſays,

Quattro figlie hebbe et ciaſcuna reina
Ramondo Beringhieri———

Four lovely daughters, each of them a queen,
Had Ramond Beringher.———

But neither of them fell to the lot of Richard; his queen was Berengaria or Berenguella, daughter of Sancho of Navarre, and, as Mr. Walpole obſerves, no princeſs of Provence. As to the four ladies, they were thus diſpoſed of: Margaret was married to Lewis king of France, Eleanor to our Henry III. Sanchia to Richard king of the Romans, and nephew to Richard king of England; and Beatrice to Charles king of Naples and Sicily.

the payment of all taxes, and other impoſitions of a like nature *. He died at the age of forty-ſeven, in the year of our Lord 1245.

The above is the ſubſtance of the account given by Noſtradamus, and other writers, of this extraordinary perſonage; and hitherto we may conſider him as a ſhining example of thoſe virtues which contribute to adorn an elevated ſtation; but his character is not free from blemiſh, and he is not leſs remarkable in hiſtory for his munificence than his ingratitude, of which the following curious ſtory, related by Velutello and by Creſcimbeni, inſerted in his annotations on the life of Raimondo Berlinghieri by Noſtradamus, may ſerve as an inſtance †.

'The liberality of Raimondo, for which he is ſo celebrated, had 'reduced him to the neceſſity of mortgaging his revenues; and at 'time when his finances were in great diſorder, a pilgrim, the above-'named Romeo, who had travelled from the extremity of the Weſt, 'and had viſited the church of St. James of Compoſtella, arrived at his 'court; and having by his diſcreet behaviour acquired the eſteem and 'confidence of Raimondo, the latter conſulted him on the ſtate of his 'affairs, and particularly touching the means of diſincumbering his 'revenues. The reſult of many conferences on this important ſubject 'was, a promiſe on the part of the pilgrim to reform his houſhold, 'reduce the expences of his government, and deliver the count from 'the hands of uſurers, and other perſons who had incumbrances on 'his eſtates and revenues. The count liſtened very attentively to this 'propoſal, and finally committed to Romeo the care of his moſt im-'portant concerns, and even the ſuperintendence of his houſe and fa-'mily; and in the diſcharge of his engagements Romeo effected more 'than he had promiſed. It has already been mentioned that Raimon-'do had no other iſſue than the four daughters above-named, and it 'was by the exquiſite prudence and good management of this ſtranger 'that they were married to ſo many ſovereign princes. The particu-'lars of a converſation between the count and Romeo, touching the 'marriage of theſe ladies, is recorded, and ſhew him to have been of 'ſingular diſcretion, an able negociator, and, in ſhort, a man tho-

* It ſeems that theſe men were as well knights as poets, for which reaſon their patron and they have been reſembled to king Arthur and his knights of the Round Table. Fontan. della Eloqu. Ital. pag. 63.

† Comment. della volgar Poeſia, vol. II. part. I. pag. 78.

'roughly

'roughly ſkilled in the affairs of the world: for, with reſpect to the 'eldeſt daughter Margarita, he propoſed to the count the marriage 'of her to Lewis the Good, king of France, and effected it by raiſing 'for her a much larger portion than Raimond ever intended to give 'her, or his circumſtances would bear: the reaſon which Romeo gave 'for this is worth recording; "If," ſaid he to the count, "your eldeſt "daughter be married to Lewis, ſuch an alliance cannot fail to faci-"litate the marriage of the reſt;" and the event ſhewed how good a 'judge he was in ſuch matters.

'The barons and other great perſons about the count could neither 'behold the ſervices nor the ſucceſs of Romeo without envy; they in-'ſinuated to the count that he had embezzled the public treaſure. 'Raimond attended to their ſuggeſtions, and called him to a ſtrict ac-'count of his adminiſtration, which when he had rendered, Romeo 'addreſſed the count in theſe pathetic terms: 'Count, I have ſerved "you a long time, and have increaſed your little revenue to a great "one; you have liſtened to the bad counſel of your barons, and have "been deficient in gratitude towards me; I came into your court a "poor man, and have lived honeſtly with you; return me the little "Mule, the Staff, and the Pouch, which I brought with me hither, "and never more expect any ſervice from me. *"

'Conſcious of the juſtneſs of this reproach, Raimondo deſired 'that what had paſt might be forgotten, and intreated Romeo to lay 'aſide his reſolution of quitting his court; but the ſpirit of this honeſt 'man was too great to brook ſuch treatment; he departed as he came, 'and was never more heard of.'

Few of the many authors who have taken occaſion to mention this remarkable ſtory, have forborne to blame Raimondo for his ingratitude to a man who had merited not only his protection, but the higheſt marks of his favour. The poet Dante has cenſured him for

* 'Conte, io ti ho ſervito gran tempo, e meſſoti il piccolo ſtato in grande; e di ciò, 'per falſo conſiglio de' tuoi baroni, ſei contro a me poco grato. Io venni in tua corte 'povero Romeo, e oneſtamente ſono del tuo vivuto: fammi dare il mi muletto, e il mio 'bordone, e ſcarſella, com' io ci venni, e quetoti ogni ſervigio.' Creſcimb. 79, from Velutello. Landino relates the ſame ſtory, adding, that at his departure Romeo uttered theſe words, 'Povero venni, e povero me ne parto; Poor I came, and poor I go.' Ibid. 78.

Fontenelle was ſo affected with the ſtory of this injured man, that he intended to have written it at length, but was prevented. Near thirty pages of it may however be ſeen in the Paris edition of his works, publiſhed in 1758, tome VIII. It is entitled Hiſtoire du Romieu de Provence.

it, and borne his teſtimony to the deſerts of the perſon thus injured by him, by placing him in paradiſe; and conſidering how eaſy it was to have done it, it is almoſt a wonder that he did not place his maſter in a leſs delightful ſituation.

The paſſage in Dante is as follows:

E dentro à la preſente Margarita
Luce la luce di Romeo; di cui
Fu l' opra grande, e bella mal gradita.
Mai Provenzali, che fer contra lui,
Non hanno riſo: e però mal camina,
Qual ſi fa danno del ben fare altrui.
Quattro figlie hebbe, e ciaſcuna reina,
Ramondo Beringhieri; e ciò gli feci
Romeo perſona humile e peregrina:
E poi 'l moſſer le parole biece
A' dimandar ragione à queſto giuſto;
Che gli aſſegno ſette, e cinque per dieci:
Indi partiſſi povero, e vetuſto:
E ſe 'l mondo ſapeſſe 'l cor, ch' egli hebbe
Mendicando ſua vita à fruſtro à fruſtro;
Aſſai lo loda, e più lo loderebbe *.

Many are the ſtories related of the Provençal poets; and there is great reaſon to ſuſpect that the hiſtory of them abounds with fables. The collection of their lives by Noſtradamus is far from being a book of the higheſt authority, and, but for the Commentary of Creſcimbeni, would be of little value: the labours of theſe men have nevertheleſs contributed to throw ſome light on a very dark part of literary hiſtory, and have furniſhed ſome particulars which better writers than themſelves ſeem not to have been aware of.

From ſuch a ſource of poetical fiction as the country of Provence appears to have been, nothing leſs could be expected than a vaſt profuſion of romances, tales, poems of various kinds, ſongs, and other works of invention: it has already been mentioned that ſome of the firſt and beſt of the Italian poets did but improve on the hints which

* Paradiſo, canto VI.

they

they had received from the Provençals. Mr. Dryden is of opinion that the celebrated ſtory of Gualterus, marquis of Saluzzo, and Griſelda, is of the invention of Petrarch; but whether it be not originally a Provençal tale, may admit of doubt: for firſt, Mr. Dryden's aſſertion in the preface to his Fables, namely, that the tale of Grizzild was the invention of Petrarch, is founded on a miſtake; for it is the laſt ſtory in the Decameron, and was tranſlated by Petrarch into Latin, but not till he had received it from his friend Boccace. This appears clearly from a letter of Petrarch to Boccace, extant in the Latin works of the former, and which has been lately reprinted as an appendix to a modern Engliſh verſion of this beautiful ſtory by Mr. Ogle: this ingenious gentleman has taken great pains to trace the origin of the Clerk of Oxford's tale, for in that form the ſtory of Griſelda comes to the mere Engliſh reader; and every one that views his preface muſt concur in opinion with him, that it is of higher antiquity than even the time of Boccace; and is one of thoſe Provençal tales which he is ſuppoſed to have amplified and adorned with his uſual powers of wit and elegance. This latter part of Mr. Dryden's aſſertion, which is 'that the tale of Grizzild came to Chaucer from Boccace' is not leſs true than the former; for it was from Petrarch, and that immediately, that Chaucer received the ſtory which is the ſubject of the preſent inquiry. In the Clerk of Oxenford's Prologue is this paſſage.

I woll you tell a tale, whiche that I
Lerned at Padow, of a worthy clerke,
As preued is by his wordes and his werke.
He is now deed, and nailed in his cheſte,
I praye to God ſende his ſoule good reſte.
Fraunces Petrarke, the Laureat poete,
Hight this clerke, whoſe rhetorike ſwete
Enlumined all Italie of poetrie,
As Liuian did of philoſophie,
Or lawe, or other arte perticulere;
But deth, that woll not ſuffre us dwellen here,
But as it were the twinkling of an eye,
Hem both hath ſlaine, and al we ſhal dye.

This

This is deciſive evidence that Chaucer took the tale from Petrarch, and not from Boccace: it is certain that Petrarch was ſo delighted with it, that he got it by heart, and was uſed to repeat it to his friends. In the Latin letter above referred to, he mentions his having ſhewn it to a friend abroad; Chaucer is ſaid to have attended the duke of Clarence upon the ceremony of his marriage with the daughter of the duke of Milan; and Paulus Jovius expreſsly ſays that Petrarch was preſent upon that occaſion *: might not therefore Chaucer at this time receive, and that from Petrarch himſelf, that narrative which is the foundation of the Clerk of Oxenford's tale?

To be ſhort, the Provençals were the fathers of modern poeſy, and if we conſider that a great number of their compoſitions were calculated to be ſung, as the appellation of Canzoni, by which they are diſtingiſhed, imports; and, if we conſider farther the ſeveral occupations of their Muſars and Violars, it cannot be ſuppoſed but that they were alſo proficients in muſic; nay, we find that many of their poets were alſo muſicians; and of Arnaldo Daniello it is expreſsly ſaid, and proved by a paſſage above-cited from his works, that he was a compoſer of muſic, and adapted muſical notes to many ſongs of his own writing.

Theſe particulars afford ſufficient reaſon to believe that the Provençals were as well muſicians as poets; but to ſpeak of them as muſicians, there are farther evidences extant that they were not only ſingers and players on the viol, the harp, the lute, and other inſtruments, but compoſers of muſical tunes, in ſuch characters as were uſed in thoſe times. Creſcimbeni ſpeaks of a manuſcript in the Vatican library, in the characters of the fourteenth century, in which were written a great number of Canzoni of the Provençal poets, together with the muſical notes; one of theſe, compoſed by Theobald king of Navarre, of whom it is ſaid that he was equally celebrated both as a prince and a poet, is given in a preceding page of this volume; and may be deemed a great curioſity, as being perhaps the moſt ancient ſong with the muſical notes of any extant, ſince the invention of that method of notation ſo juſtly aſcribed to Guido and Franco of Liege.

* See the letter prefixed to the Clerk of Oxford's Tale modernized by George Ogle, Eſq. quarto, 1739, pag. vii.

CHAP.

CHAP. VII.

ONE of the moſt obvious diviſions of the muſic of later times, is that which diſtinguiſhes between religious and civil or ſecular muſic; or, in other words, the muſic of the church and that of the common people: the former was cultivated by the eccleſiaſtics, and the latter chiefly by the laity, who at no time can be ſuppoſed to have been ſo inſenſible of its charms, as not to make it an auxiliary to feſtivity, and an innocent incentive to mirth and pleaſantry. Not only in the palaces of the nobility; at weddings, banquets, and other ſolemnities, may we conceive muſic to have made a part of the entertainment; but the natural intercommunity of perſons in a lower ſtation, eſpecially the youthful of both ſexes, does neceſſarily preſuppoſe it to have been in frequent uſe among them alſo. Farther, we learn that muſic in thoſe times made a conſiderable part of the entertainment of ſuch as frequented taverns and houſes of lewd reſort. Behold a picture of his own times in the following verſes of Chaucer.

In Flaunders whilom there was a company
Of yonge folke, that haunted foly,
As haſard, riot, ſtewes, and tauernes,
Where as with harpes, lutes, and geternes,
Thei dauncen and plaien at dice night and day,
And eten alſo, over that her might may
Through which they don the deuil ſacrifice
Within the deuils temple, in curſed wiſe
By ſuperfluite abhominable,
Her othes ben ſo great and ſo dampnable,
That it is griſly for to here hem ſwere,
Our bliſſed lordes body they al to tere
Hem thought Jews rent him not inough,
And eche of hem at others ſinne lough.
And right anon comen in tombleſteres,
Fetis and ſmale and yonge foiteres,

Singers with harpes, baudes, and wafererȝ,
Whiche that ben verely the deuils officerȝ.

PARDONER'S TALE.

Theſe were the divertiſements of the idle and the profligate; but the paſſage above cited may ſerve to ſhew that the muſic of Lutes, of Harps, and Citterns, even in thoſe days was uſual in taverns. As to the muſic of the court, it was clearly ſuch as the Provençals uſed; and as to the perſons employed in the performance of it, they had no other denomination than that of minſtrels. We are told by Stow that the priory of St. Bartholemew in Smithfield was founded about the year 1103, by Rahere *, a pleaſant, witty gentleman, and therefore in his time called the king's minſtrel. Weever, in his Funeral Monuments, pag. 433. Dugdale, in his Monaſticon, vol. II.

* The curious in matters of antiquity may poſſibly be pleaſed to know that a monument of this extraordinary perſon, not in the leaſt defaced, is yet remaining in the pariſh church of St. Bartholemew in Smithfield. This monument was probably erected by Bolton, the laſt prior of that houſe, a man remarkable for the great ſums of money which he expended in building, (for he built Cannonbury, vulgarly Canbury, houſe near Iſlington, and repaired and enlarged the priory at his own charge) and indeed for general munificence. He was parſon of Harrow in the county of Middleſex, which pariſh is ſituated on the higheſt hill in the county, and has a church, which king Charles the Second, alluding to one of the topics in the Romiſh controverſy, with a pun, was uſed to call the Viſible church. Hall relates that Bolton, from certain ſigns and conjunctions of the planets which he had obſerved, prognoſticated a deluge, which would probably drown the whole county, and that therefore he builded him an houſe at Harrow on the Hill, and furniſhed it with proviſion of all things neceſſary for the ſpace of two months: but this ſtory is refuted by Stow in his Survey, with an aſſertion that he builded no houſe at Harrow ſave a Dove-houſe. One particular more of prior Bolton: we meet with a direct alluſion to him in the following paſſage in the New Inn, a comedy of Ben Jonſon.

'Or prior Bolton with his Bolt and Ton.'

The hoſt is debating with himſelf on a rebus for the ſign of his inn, and having determined on one, the Light Heart, intimates that it is as good a device as that of the Bolt and Ton, which had been uſed to beſpeak the name of prior Bolton. This rebus was till of late a very common ſign to inns and ale-houſes in and about London; from whence by the way the celebrity of this man may be inferred; the device was a tun pierced by an arrow, the feathers thereof appearing above the bung-hole, and the barb beneath. The wit of this rebus is not intelligible unleſs it be known that the word Bolt is preciſely ſynonymous with Arrow. Chaucer in the Miller's Tale uſes this ſimile,

Winſyng ſhe was as is a iolie colt,
Long as a maſt and upright as a bolt.

Shakeſpeare ſomewhere ſpeaks of the arrows of Cupid, and by a metonymy calls them Bird-bolts. The proverbial expreſſion, 'A fool's bolt is ſoon ſhot,' is in the mouth of every one; and in common ſpeech we ſay Bolt-upright.

fol.

fol. 166, 167, gives this further account of him, 'That he was 'born of mean parentage, and that when he attained to the flower 'of his youth he frequented the houſes of the nobles and princes; 'but not content herewith, would often repair to court, and ſpend 'the whole day in ſights, banquets, and other trifles, where by 'ſport and flattery he would wheedle the hearts of the great lords to 'him, and ſometimes would thruſt himſelf into the preſence of the 'king, where he would be very officious to obtain his royal favour; 'and that by theſe artifices he gained the manor of Aiot in Hertford-'ſhire, with which he endowed his hoſpital *.' In the Pleaſaunt Hiſtory of Thomas of Reading, quarto, 1662, to which perhaps no more credit is due than to mere oral tradition, he is alſo mentioned, with this additional circumſtance, that he was a great muſician, and kept a company of minſtrels, i. e. fidlers, who played with Silver bows.

Theſe particulars it is true, as they reſpect the œconomy of courts, and the recreations and amuſements of the higher ranks of men in cities and places of great reſort, contain but a partial repreſentation of the manners of the people in general; and leave us at a loſs to gueſs how far muſic made a part in the ordinary amuſements of the people in country towns and villages. But here it is to be obſerved that at the period of which we are now ſpeaking, namely, that between the beginning of the twelfth, and the middle of the thirteenth century, this country, not to mention others, abounded with monaſteries, and other religious houſes; and although theſe ſeminaries were originally founded and endowed for the purpoſe of promoting religion and learning, it was not with an equal degree of ardour that the inhabitants of them ſtrove to anſwer the ends of ſo laudable an inſtitution †.

* Vide Chauncey's Hiſtory of Hartfordſhire, pag 322.

† At the time when the clergy were reſtrained from marriage, we find that the ſeculars, who had the cure of ſouls, were not more plentifully endowed with the gift of continence than the regulars. In a parliament roll of 27 Hen. VI. the clergy pray the commons 'to 'pardon and acquite all and every preſt, as well religiouſe as ſeculere, all manner of felo-'nies of rape,' which is granted upon payment of vi. s. viii. d. to the king by each prieſt that had offended. Vide Hiſtory of Convocations by Dr. Humph. Hody, part. III. pag. 278. And Nicholas de Clemanges, an author cited by Bayle, aſſerts that there have been pariſhes which obliged their prieſts to keep a concubine, as not thinking the honour of their wives ſecure without ſuch a precaution; which yet, the ſame author adds did not altogether free them from danger. Bayle, Dict. vol. III. pag. 345, in not. The irregularities of the female votaries to religion were leſs notorious than thoſe of the other ſex: but it ſeems that in 1250, Groſthead, biſhop of Lincoln, ſuſpected ſtrongly the chaſtity

Had the temptations to the monaſtic life been of ſuch a kind as to affect only the devout, or thoſe who preferred the practice of religion and the ſtudy of improvement to every other purſuit, all had been well; but the miſchief was that they drew in the young, the gay, and the amorous: and ſuch as thought of nothing ſo little as counting their roſary, or conning their pſalter; can it be ſuppoſed that in ſuch a monaſtery as that of St. Alban, Glaſtonbury, Croyland Bermondſey, Chertſey, and many others, in which perhaps half the brethren were under thirty years of age, that the Scriptures, the Fathers, or the Schoolmen, were the books chiefly ſtudied? or that the charms of a village beauty might not frequently direct their attention to thoſe authors who teach the ſhorteſt way to a female heart, and have reduced the paſſion of love to a ſyſtem?

The manners of the people at this time were in general very coarſe, and from the nature of the civil conſtitution of this country, many of the females were in a ſtate of abſolute bondage: a connection with a damſel of this ſtamp hardly deſerved the name of an Amour; it was an intimacy contracted without thought or reflection, and generally terminated in the birth of a child. But between the daughter of a Villain, and the heireſs of an Eſquire or Franklein, the difference was very great; theſe latter may be ſuppoſed to have entertained ſentiments ſuitable to their rank; and to engage the affections of ſuch as theſe, the arts of addreſs, and all the blandiſhments of love were in a great meaſure neceſſary. The wife of the carpenter of Oſney, of whom Chaucer has given the following lively deſcription:

Faire was this yong wife, and there withal
As any wifele her bodie gentle and ſmall,
A ſeinte ſhe wearcd, barred all with ſilke,
A barme cloth, as white as morowe milke;
Upon her lendes, full of many a gore,
Whit was her ſmock, and embrouded all bifore,

of the nuns of his dioceſe, when, as Matthew Paris, Hiſt. Angl. fol. 816, relates, being on his viſitation, 'ad domos religioſarum veniens, fecit exprimi mammillas earundem, ut 'ſic phyſice ſi eſſet inter eas corruptela experiretur.' An act that reflects more infamy on the biſhop, than diſgrace on the perſons whoſe virtue he brought to ſo ſhameful and cruel a teſt. Vide Bayle, vol. III. pag. 345, in not. Biſhop Hall, in his Apology for the married Clergy, pag. 667, alludes to this fact in the following words: 'Do not our hiſtories 'tell us that in the reign of Hen. III. Robert Groſthead, the famous biſhop of Lincoln, 'in his viſitation was fain to explore the virginity of the nuns by nipping off their dugs, "indignum ſcribi," as Matthew Paris writes.'

And

And eke behinde on her colere about,
Of cole blacke silke, within and eke without;
The tapes of her white volipere
Were of the same sute of her colere,
Her filet brode of silke, and set full hye
And sickerly, she had a likerous iye;
Full small ipulled were her browes two,
And tho were bent, and blacke as any slo.
She was moche more blisfull for to see
Then is the newe Perienet tree,
And softer than the woll is of a weather,
And by her girdel hong a purse of leather,
Tassed with silke, and perled with latoun *,
In all this worlde, to seken up and doun,
There nis no man so wise, that couth thence
So gaie a popelote, or so gaie a wenche;
Full brighter was the shinyng of her hewe,
Than in the toure the Noble forged newe.
But of her song, it was so loud and perne,
As any swalowe sittynge on a berne;
Thereto she couthe skippe, and make a game
As any kidde or calfe folowyng his dame;
Her mouth was swete, as braket or the meth,
Or horde of apples, lying in haie or heth;
Winsyng she was, as is a iolie colt,
Long as a maste, and upright as a bolt.
A brooche she bare on her lowe colere,
As brode as the bosse of a bucklere;
Her shoes were laced on her legges hie
She was a primrose and piggesnie,
For any lorde to liggen in his bedde,
Or yet for any good yoman to wedde.

MILLER'S TALE.

is courted with songs to the music of a gay sautrie, on which her lover Nicholas the scholar of Oxford,

- - - - - - - - made on nightes melodie

* i. e. Tasselled with silk, and having an edging of brasor tinsel lace. Perl is the edge or extremity of lace.

So

So ſwetely that all the chamber rong,
And Angelus ad Virginem he ſong,
And after that he ſong the kynges note,
Full oft bleſſed was his mery throte.

Ibid.

Her other lover, Abſolon the pariſh-clerk, ſung to the muſic of his geterne and his ribible, or fiddle. His picture is admirably drawn, and his manner of courtſhip thus repreſented by Chaucer.

A merie childe he was, ſo God me ſaue,
Well coud he let blood, clippe and ſhaue,
And make a charter of lond, and aquittaunce;
In twentie maner coud he trippe and daunce,
After the ſchole of Oxenforde tho,
And with his legges caſten to and fro
And plaie ſonges on a ſmale ribible *;
Therto he ſong ſometyme a loude quinible †.
And as well coud he plaie on a geterne,
In all the toune nas brewhouſe ne tauerne
That he ne viſited with his ſolas,
There any gaie tapſtere was.
* * * * * * * * * *

* RIBIBLE is by Mr. Urry, in his Gloſſary to Chaucer, from Speght, a former editor, rendered a fiddle or gittern. It ſeems that Rebeb is a Mooriſh word, ſignifying an inſtrument with two ſtrings, played on with a bow. The Moors brought it into Spain, whence it paſſed into Italy, and obtained the appellation of Ribeca; from whence the Engliſh Rebec, which Phillips, and others after him, render a fiddle with three ſtrings. The Rebeb or Rebab is mentioned in Shaw's Travels as a Turkiſh or Mooriſh inſtrument now in uſe; and is probably an improvement on the Arabian Pandura, deſcribed by Merſennus, and mentioned in the preceding volume of this work, pag. 235.

† Mr. Urry, on the ſame authority, makes this word ſynonymous with treble. This ſignification is to be doubted; the word may rather mean a high part, ſuch as in madrigals and motets is uſually diſtinguiſhed by the word quintus, which in general lies above the tenor, and is ſometimes between that and the contratenor; and at others between the contratenor and the ſuperius or treble; and from the word quintus quinible may poſſibly be derived; and this is the more probable, for that in an ancient manuſcript treatiſe on deſcant, of which an account will hereafter be given, the accords for the quatribil ſight are enumerated; and quatribil will hardly be thought a wider deviation from its radical term than quinible is from quintus. Stow records an endowment by the will of a citizen of London, dated in 1492, for a canable to ſing a twelvemonth after his deceaſe in the church of St. Sepulchre; and conjectures that by Canable we are to underſtand a ſinging prieſt. Surv. of London. with Additions by Strype, book III. pag. 241. And quere if Canable in this place may not mean Quinible, i. e. a prieſt with a voice of a high pitch?

This Absolon that was ioily and gaie,
Goeth with a censer on a Sondaie,
Censyng the wiues of the parisshe faste,
And many a louely look on hem he caste,
And namely on this carpenters wife
To look on her hym thought a merie life,
She was so propre, and swete as licorous;
I dare well saine if she had been a mous,
And he a catte, he would have her hent anon.
This parisshe clerke, this ioily Absolon,
Hath in his harte soch a loue longying,
That of no wife he tooke none offeryng,
For curtesie he saied he would none.
The moone, when it was night, bright shone,
And Absolon his Geterne * hath itake,
For paramours he thought for to wake,
And foorth he goeth, jelous and amerous,
Till he came to the carpenter's hous
A litle after the cockes had icrow,
And dressed him by a shot windowe
That was upon the carpenters wall;
He Singeth in his voice gentle and small,
Now dere ladie, if thy will be
I praie you that ye would rewe on me.
Full well accordyng to his Geternyng,
This carpentere awoke and heard him syng.

Ibid.

His manner of courtship, and the arts he made use of to gain the favour of his mistress, are farther related in the following lines.

Fro daie to daie, this ioily Absolon
So woeth her, that hym was wo bygon;
He waketh all the night, and all the daie.
He kembeth his lockes brode, and made him gaie;
He woeth her by meanes and brocage,
And swore that he would been her owne page.

* It is intimated by Speght and Urry, in the Glossary to Chaucer, that by the word Gitterne is meant a fiddle; but more probably it is a corruption of Cittern, a very different instrument.

He

He Singeth brokkyng as a nightingale.
He ſent her piment, methe, and ſpiced ale,
And wafres piping hotte out of the glede,
And for ſhe was of toun, he profered her mede;
For ſome folke wolle be wonne for richeſſe,
And ſome for ſtrokes, and ſome with gentleneſſe.

Ibid.

If ſo many arts were neceſſary to win the heart of the youthful wife of a carpenter, what may we ſuppoſe were practiſed to obtain the affections of females in a higher ſtation of life? Who were qualified to compoſe verſes, ſongs, and ſonnets, but young men endowed with a competent ſhare of learning? and who were ſo likely to compoſe muſical tunes as thoſe who had the means of acquiring the rudiments of the ſcience in thoſe fraternities of which they were ſeverally members, and in which they were then only taught? Even the ſatires and bobbing rhymes, as Camden calls them, of thoſe days, though they were levelled at the vices of the clergy, were written by clergymen. Lydgate was a monk of Bury, and Walter de Mapes, of whom Camden relates that in the time of king Henry the Second he filled all England with his merriments, was archdeacon of Oxford. He in truth was not ſo much a ſatiriſt on the vices of other men, as an apologiſt for his own, and theſe by his own confeſſion were intemperance and lewdneſs; which he attempts to excuſe in certain Latin verſes, which may be found in the book entitled Remains concerning Britain.

From theſe particulars, and indeed from the general ignorance of the laity, we may fairly conclude that the knowledge of muſic was in a great meaſure confined to the clergy; and that they for the moſt part were the authors and compoſers of thoſe Songs and Ballads with the tunes adapted to them, which were the ordinary amuſement of the common people; and theſe were as various in their kinds as the genius, temper, and qualifications of their authors Some were nothing more than the legends of ſaints, in ſuch kind of metre as that in which the Chronicles of Robert of Glouceſter and of Peter Langtoft and others are written; others were metrical romances; others were ſongs of piety and devotion, but of ſuch a kind, as is hard

to

to conceive of at this time. And here it is to be noted, that as the Pſalms were not then tranſlated into the vulgar tongue, the common people wanted much of that comfort and ſolace, which they adminiſtred to our great grandmothers; and that in thoſe times the principal exerciſes of a devout heart were the ſinging ſuch ſongs as are above-mentioned. Theſe had frequently for their ſubject the ſufferings of the primitive chriſtians, or the virtues of ſome particular ſaint, but much oftner an exhortation from Chriſt himſelf, repreſented in the pangs of his crucifixion, adjuring his hearers by the nails which faſtened his hands and feet, by the crown of thorns on his head, by the wound in his ſide, and all the calamitous circumſtances of his paſſion, to pity and love him. Of the compoſitions of this kind the following is an authentic ſpecimen.

Wofully arayd
My blod man for the ran,
Yt may not be nayed,
My body bloo and wan,
Wofully arayd.

Behold me I pray the
With all thy hool reſon,
And be not ſo hard hartyd,
For thys encheſon;
Syth I for thy ſolvls ſake,
Was ſlayn in gode ſeſon,
Begyld and betrayd
By Judas fals treſon.

Unkyndly entretyd
With ſharp cord ſore frettyd,
The Jewes me thretyd,
They mowed they gyrned;
They ſcorned me,
Condemned to deth,
As thou mayſt ſee,
Wofully arayd.

Thus nayked am I nayled,
O man for thy ſake,
I love thee then love me,
Why ſlepiſt thou? awake,
Remember my tender hart rote,
For the brake.

What payns
My vaynes
Conſtraynd to crake,
Thus tuggyd to and fro,
Thus wrappyed all in woo,
In moſt cruel wyſe,
Like a lambe offeryd in ſacrifice,
Wofully arayd.

Of ſharpe thorn I have worne
A croune on my hed
So payned,
So ſtrayned,
So rewfully red,
Thus bobbid,
Thus robbid.
Thus for thy lone dede
Enfaynd,
Not deynyd
My blod for to ſhed.

My feet and hands ſore,
The ſturdy nayls bore,
What might I ſuffer more
Than I have done O man for the!
Cum when ye lyſt,
Welcum to me;
My bloud man for the ranne,
My body bloo and wanne,
Wofully arayd *.

* Skelton, in his poem entitled the Crown of Laurell, alludes to this ſong in a manner that ſeems to indicate that it was of his writing. See his poems, 12mo. 1736, pag. 54.

CHAP.

CHAP. VIII.

IN a manuſcript, of which a full account will be given hereafter, as ancient as the year 1326, mention is made of ballads and roundelays; theſe were no other than popular ſongs, and we find that Chaucer himſelf compoſed many ſuch. Stow collected his ballads, and they were publiſhed for the firſt time in an edition of Chaucer printed by John Kyngſton in 1561 *; they are of various kinds, ſome moral, others deſcriptive, and others ſatirical.

One John Shirley, who lived about 1440, made a large collection, conſiſting of many volumes of compoſitions of this kind by Chaucer, Lydgate, and other writers. Stowe had once in his poſſeſſion one of theſe volumes, entitled 'A Boke cleped the abſtracte brevyaire, 'compyled of diverſe balades, roundels, virilays †, tragedyes, envoys, 'complaints, moralities, ſtoryes practyſed, and eke devyſed and 'ymagined, as it ſheweth here followyng, collected by John Shirley ‡,' which is yet extant, and remains part of the Aſhmolean collection of manuſcripts; and the late Mr. Ames had in his poſſeſſion a folio volume of ballads in manuſcript, compoſed by one John Lucas, about the year 1450, which is probably yet in being.

There are hardly any of the tunes of theſe ancient ballads but muſt be ſuppoſed to be irretrievably loſt. One indeed to that in Chaucer's works, beginning 'I have a lady', is to be found in a vellum manuſcript, formerly in the hands of Dr. Robert Fairfax, mentioned in Morley's Catalogue, who lived about 1500, and which afterwards became part of the collection of Mr. Ralph Thoreſby, and is mentioned in the liſt of his curioſities, at the end of his Hiſtory of Leeds; the tune was compoſed by Cornyſh, who lived temp. Hen. VIII. but then the ballad itſelf is not ſo old as is pretended, for in the Life of Chaucer, prefixed to Urry's edition, it is proved to have been written after his death.

Nor, which is much to be lamented, have we any dance-tunes ſo ancient as the year 1400. The oldeſt country-dance-tune now ex-

* This is the edition referred to in all the quotations from Chaucer that occur in the courſe of this work.

† Roundel and Virilay are words nearly ſynonymous; both are ſuppoſed to ſignify a ruſtic ſong or ballad, as in truth they do, but with this difference, the roundel ever begins and ends with the ſame ſentence, the virilay is under no ſuch reſtriction.

‡ Vid. Tann. Biblioth. pag. 668.

tant being that known by the name of Sellenger's, i. e. St. Leger's Round, which may be traced back to nearly the time of Hen. VIII. for Bird wrought it into a virginal-leſſon for lady Nevil *: that they muſt have had ſuch ſort of muſical compoſitions, and thoſe regular ones, long before, is in the higheſt degree probable, ſince it is certain that the meaſures of time were invented and reduced to rule at leaſt before the year 1340, which is more than half a century earlier, and conſequently that the muſicians of that time had the ſame means of compoſing them as we have now.

The moſt ancient Engliſh ſong with the muſical notes perhaps any where extant, is now in the Britiſh Muſeum, concerning which Mr. Wanley, who was as good a muſician as he was a judicious collector, has given this account in that part of the Catalogue of the Harleian Manuſcripts, which he himſelf drew up †.

'*Antiphona* PERSPICE XPˆTICOLA, *Miniatis Litteris ſcripta; ſupra* '*quam, tot Syllabis, nigro Atramento ſeu communi, cernuntur Verba* '*Anglica, cum Notis Muſicis, à quatuor Cantoribus ſeriatim atq;* '*ſimul Canenda. Hoc genus Contrapunctionis ſive Compoſitionis,* CA- 'NONEM *vocant Muſici moderni; Anglicè (cum verba, ſicut in præ-* '*ſenti Cantico, ſint omnino ludicra)* A CATCH; *vetuſtioribus verò,* '*uti ex præſenti Codice videre eſt, nuncupabatur* ROTA. Hanc ROTAM 'cantare poſſunt quatuor Socij; a paucioribus autem quam a Tribus, 'vel Saltem Duobus, non debet dici, preter eos qui dicunt PEDEM. 'Canitur autem ſic; Tacentibus ceteris, unus inchoat cum hijs qui 'tenent PEDEM, et cum venerit ad primam Notam poſt Crucem, in- 'choat alius; et ſic de ceteris, &c. *fol.* 9. *b.*

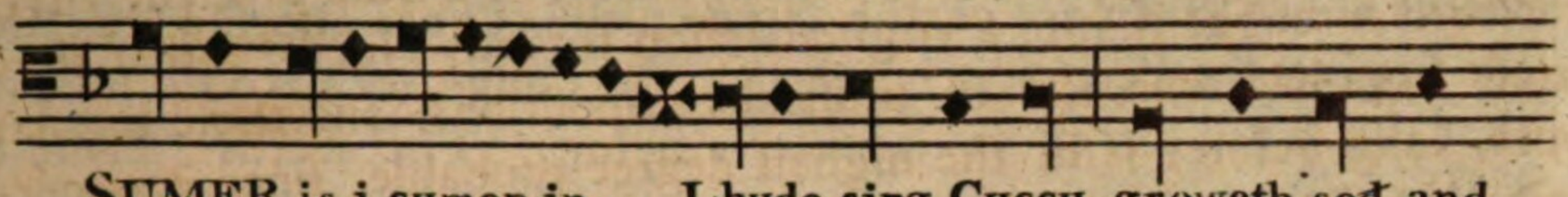
'*Notandum etiam, hoc ludicræ Cantionis apud Anglos, Regulis quo-* '*que Muſices quodam modo aſtrictæ, avitâ in ſuper Linguâ exhibitæ,* '*Exemplar eſſe omnium quæ adhuc mihi videre contiget, Antiquiſſimum.*

The following is an exact copy of the ſong above deſcribed, with the directions for ſinging it.

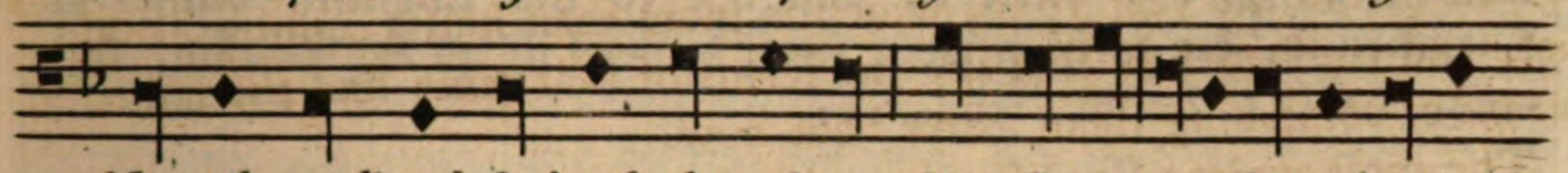
* The knowledge of this fact is derived from a curious manuſcript volume yet extant, containing a great number of leſſons all compoſed by Bird: the book is in the handwriting of John Baldwine, of Windſor, and appears to have been finiſhed anno 1591; it is very richly bound, and has theſe words, 'My Ladye Nevell's booke' impreſſed in gold letters on the covers, and the family arms depicted on one of the blank leaves. The firſt leſſon in it is entitled Lady Nevel's Grownde; from all which particulars it is to be ſuppoſed that the book itſelf was a preſent from Bird himſelf to lady Nevil, who perhaps might have been his ſcholar.

† The number of the manuſcript, as it ſtands in the printed catalogue, is 978. The volume contains divers tracts on muſic, and other ſubjects; and the ſong above ſpoken of is numbered 5, that is to ſay, it has the fifth place in vol. 978.

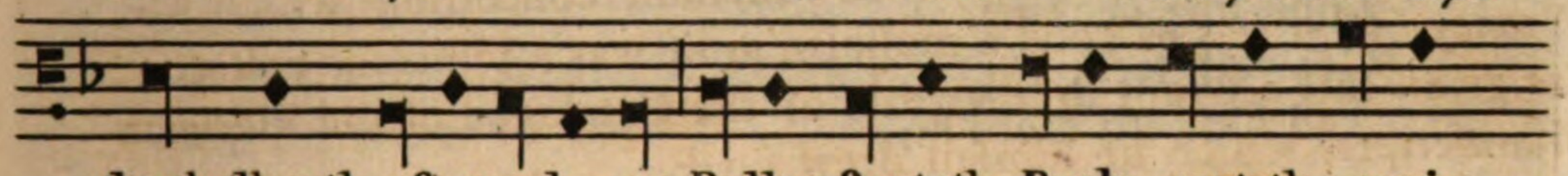
CANON in the Unison. 93
from an ancient M.S. in the British Museum.



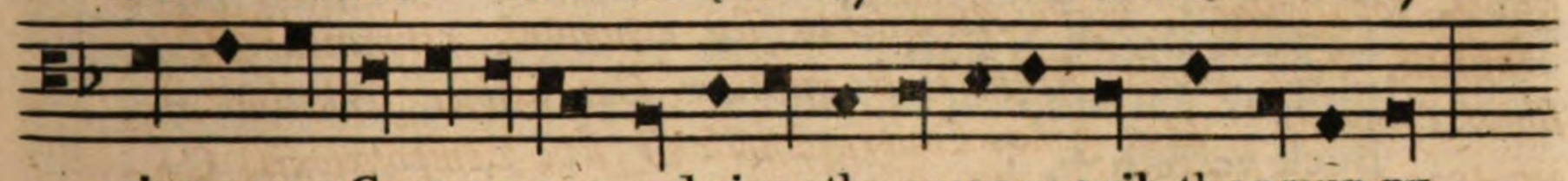
SUMER is i cumen in, Lhude sing Cuccu, groweth sed and
Perspice christicola que dignacio celicus agri-



bloweth med, and springth the wde nu, Sing Cuccu Awe bleteth after
-co — la pro uitis uicio Filio non parcens expo-



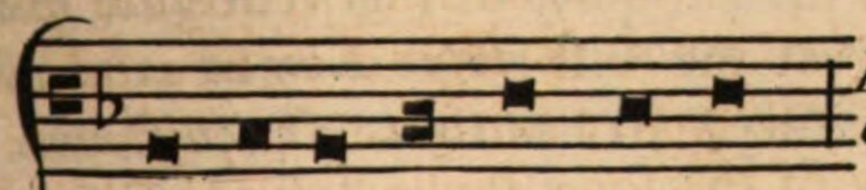
lomb, lhouth after calve cu, Bulluc sterteth, Bucke verteth, murie
-suit mortis excicio — Qui captiuos Semiuiuos a sup-



sing cuccu, Cuccu cuccu, wel sings thu cuccu, ne swik thu naver nu.
-plicio — Vite donat et secum coronat in ce-li soli-o.

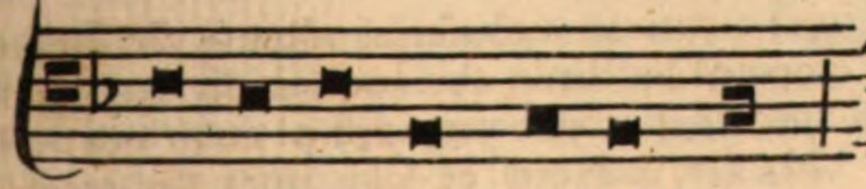
Hanc rotam cantare possunt quatuor socii, A paucioribus autem quam a tribus, vel saltem duobus, non debet dici. Præter eos qui dicunt pedem. Canitur autem sic; Tacentibus cæteris unus inchoat cum hijs qui tenent pedem, et cum venerit ad primam notam post crucem, in-choat alius; & sic de ceteris. Singuli vero repausent ad pausaciones scriptas, & non alibi; Spacio unius longæ notæ.

Pes



Hoc repetit unus quociens opus est faciens pausacionem infine.

Sing cuccu nu, sing cuccu.



Hoc dicit alias pausans in me-dio et non in fine, sed imme-diate repetens principium.

Sing cuccu, sing cuccu nu.

It is to be noted that in the Harleian MS the ſtave on which the above compoſition is written conſiſts of red lines, and that the Latin words above given are of the ſame colour, as are alſo the directions for ſinging the Pes, as it is called. Du Cange voce ROTA, remarks that this word ſometimes ſignifies a hymn. The words 'Hanc ro-' tam cantare poſſunt,' &c. may therefore be ſuppoſed to refer to the Latin 'Perſpice Chriſticola,' and not to the Engliſh 'Sumer is 'icumen in,' &c. which latter ſtand in need of an explanation, and are probably to be thus rendered:

Summer is a-coming in,
Loud ſing cuckow.
Groweth ſeed,
And bloweth mead *;
And ſpring'th the wood new.
Ewe bleateth after lamb,
Loweth after calf cow:
Bullock ſtarteth,
Buck verteth †,
Merry ſing cuckow,
Well ſing'ſt thou cuckow,
Nor ceaſe to ſing [or labour thy ſong] nu [now] ‡.

As to the muſic, it is clearly of that ſpecies of compoſition known by the name of Canon in the Uniſon. It is calculated for four voices, with the addition of two for the Pes, as it is called, which is a kind of ground, and is the baſis of the harmony. Mr. Wanley has not ventured preciſely to aſcertain the antiquity of this venerable muſical relic, but the following obſervations will go near to fix it to about the middle of the fifteenth century. It has already been ſhewn that

* The flowers in the meadow.

† Goeth to vert, i e. to harbour among the fern.

‡ It is obſervable that the moſt ancient ſpecies of muſical imitation is the ſong of the cuckow, which muſt appear to be a natural and very obvious ſubject for it. Innumerable are the inſtances that might be produced to this purpoſe; a very fine madrigal in three parts, compoſed by Thomas Weelkes, organiſt of Chicheſter cathedral about the year 1600, beginning 'The Nightingale the Organ of Delight,' has in it the cuckow's ſong. Another of the ſame kind, not leſs excellent, in four parts, beginning, 'Thir-' ſis ſleepeſt thou?' occurs in the Madrigals of John Bennet, publiſhed in 1599. Vivaldi's cuckow concerto is well known, as is alſo that of Lampe, compoſed about thirty years ago.

The

the primitive form of polyphonous or ſymphoniac muſic was counterpoint, i. e. that kind of compoſition which conſiſted in the oppoſition of note to note: the invention of the cantus menſurabilis made no alteration in this reſpect, for though it introduced a diverſity in the meaſures of the notes as they ſtood related to each other, the correſpondence of long and ſhort quantities was exact and uniform in the ſeveral parts.

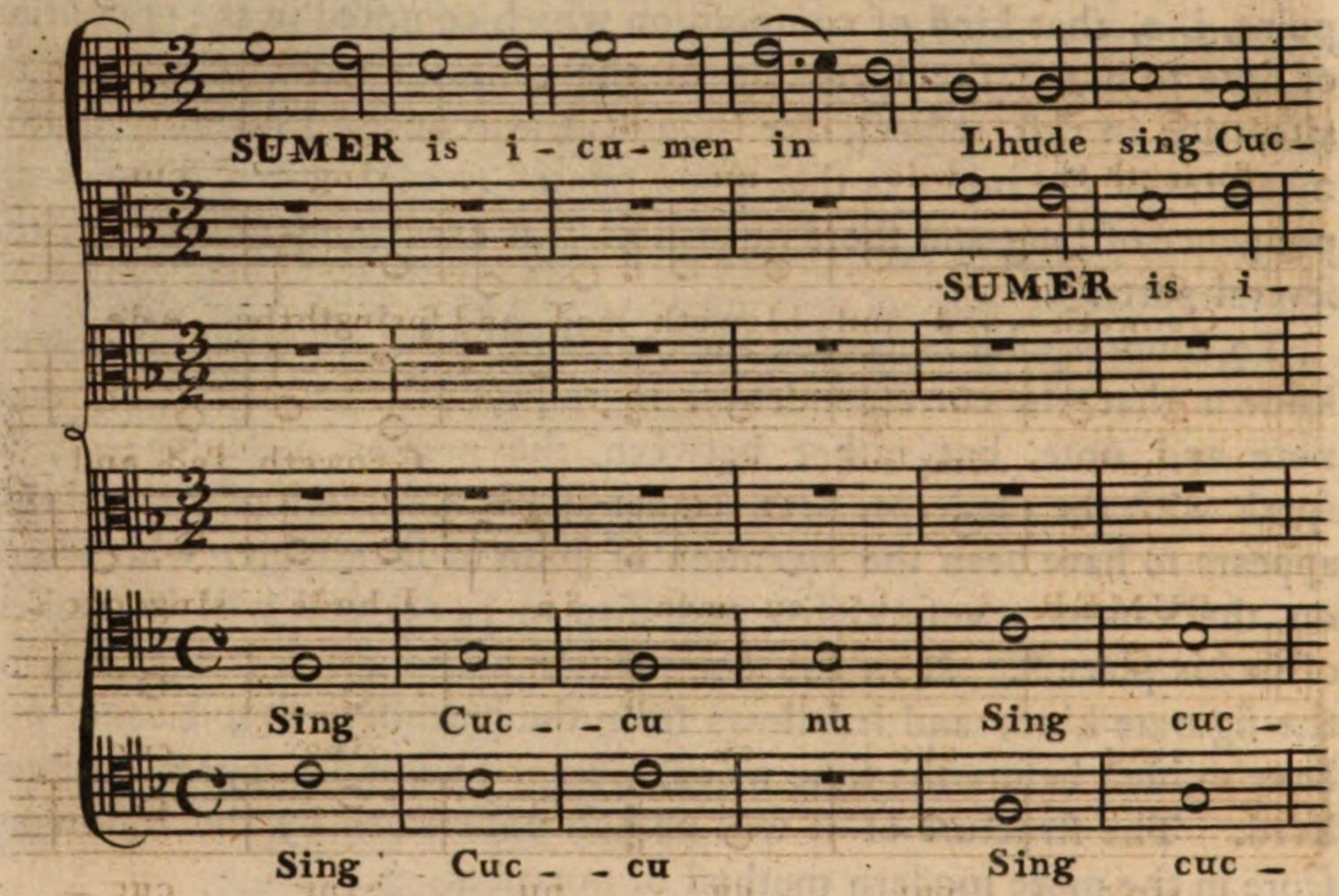
To counterpoint ſucceeded the cantus figuratus, in which it is well known that the correſpondence, in reſpect of time, is not between note and note, but rather between the greater meaſures; or, to ſpeak with the moderns, between bar and bar, in each part; and this appears to have been the invention of John of Dunſtable, who wrote on the cantus menſurabilis, and died in 1455, and will be ſpoken of in his place *. Now the compoſition above given is evidently of the figurate kind, and it follows from the premiſes, that it could not have exiſted before the time when John of Dunſtable appears to have lived. The ſtructure of it will be beſt underſtood by the following ſcore in the more modern method of notation.

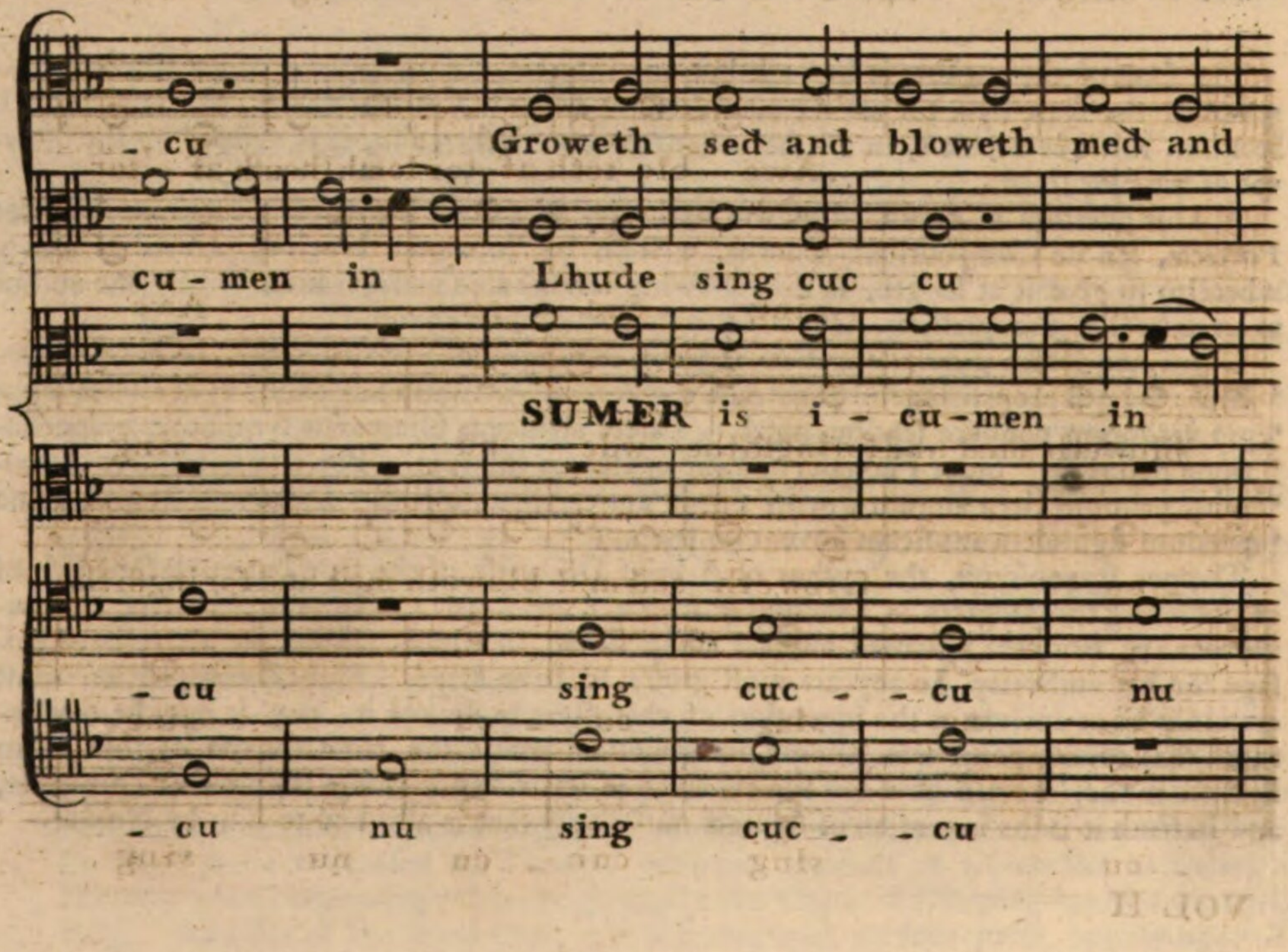
The ſong of the cuckow is in truth but one interval, that is to ſay a minor third, terminated in the ſcale by a LA MI RE acute, and c SOL FA. Vide Kirch. Muſurg. tom. I. Iconiſm. III. nevertheleſs, in all the inſtances above referred to, it is defined by the interval of a major third.

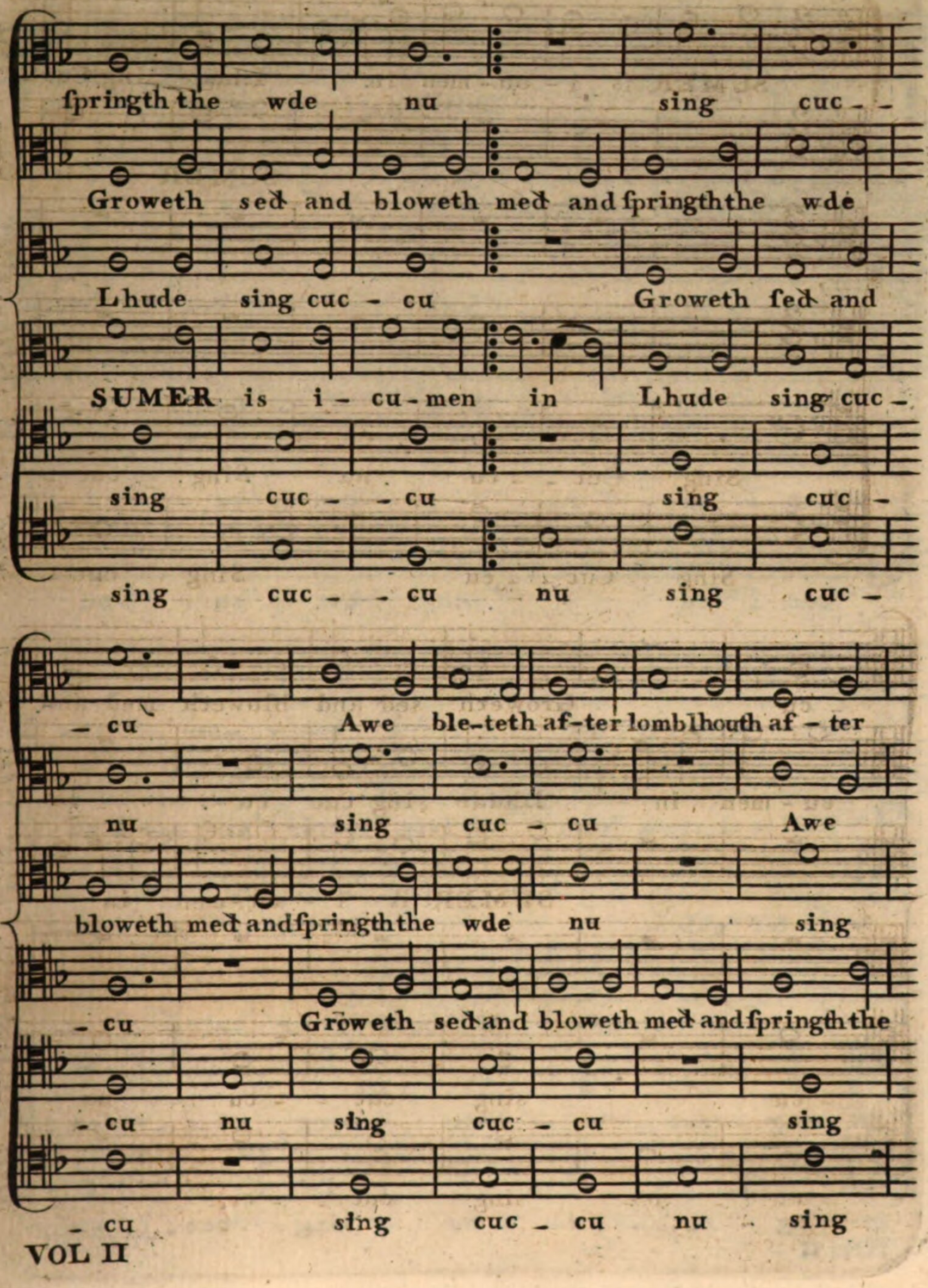
* This aſſertion is grounded on the authority of a book intitled Præceptiones Muſices Poeticæ, ſeu de Compoſitione Cantus, written by Johannes Nucius, printed in 1613, wherein, to give it at length, is the following remarkable paſſage, intended by the author as an anſwer to the queſtion, Quem dicimus poeticum muſicum?'

'Qui non ſolum precepta muſicæ apprimè intelligit, et juxta ea rectè, ac bene modu-
'latur, ſed qui proprii ingenii penetralia tentans, novas cantilenas cudit, et flexibiles ſonos
'pio verborum pondere textibus aptat. Talem artificem Glareanus ſymphonetæ appella-
'tione deſcribit. Sicut Phonaſci nomine cantorem inſinuat. Porrò tales artifices claruе-
'runt, primum circa annum Chriſti 1400, aut certè paulò poſt. Dunxtapli Anglus à quo
'primum figuralem muſicam inventam tradunt.'

Thomas Ravenſcroft, the author of A brief Diſcourſe of the true but neglected Uſe of charactering the Degrees in meaſurable Muſic, quarto, 1614, aſſerts that John of Dunſtable was the firſt that invented muſical compoſition, in which, taking the above-cited paſſage for his authority, he appears moſt groſly to have erred. Muſical compoſition muſt certainly be as ancient as the invention of characters to denote it; nay, it may be conjectured that counterpoint was known and practiſed before the time ſpoken of, but as to figurate muſic, we are at a loſs for evidence of its exiſtence before the time of Dunſtable, and in truth it is the invention of figurate muſic only that is aſcribed to him by Nucius.


SUMER is i - cu - men in Lhude sing Cuc -
SUMER is i -
Sing Cuc - - cu nu Sing cuc -
Sing Cuc - - cu Sing cuc -


- cu Groweth sed and bloweth med and
cu - men in Lhude sing cuc cu
SUMER is i - cu - men in
- cu sing cuc - - cu nu
- cu nu sing cuc - - cu



BAYERISCHE STAATS- BIBLIOTHEK MUENCHEN

calve Cu Bulluc sterteth bucke verteth

ble-teth af-ter lomb lhouth af-ter calve cu

cuc - - cu Awe ble-teth af-ter lomb lhouth

wde nu Sing cuc - cu

cuc - cu nu Sing cuc - cu

cuc - cu Sing cuc - cu nu

murie sing cuc - cu cuc - - cu cuc -

Bulluc sterteth bucke verteth murie sing cuc - cu

af-ter calve cu Bulluc sterteth bucke

Awe ble-teth af-ter lomblhouth af-ter calve cu

sing cuc - cu nu sing cuc - - cu

sing cuc - cu nu sing cuc - - cu

- cu wel sings thu cuc - cu ne swik thu na-ver

cuc - cu cuc - cu wel sings thu cuc -

verteth murie sing cuc cu sing cuc -

Bulluc sterteth bucke verteth murie sing cuc-

sing cuc - cu nu sing cuc -

nu sing cuc - cu sing cuc -

nu SUMER is i - cu-men in Lhude

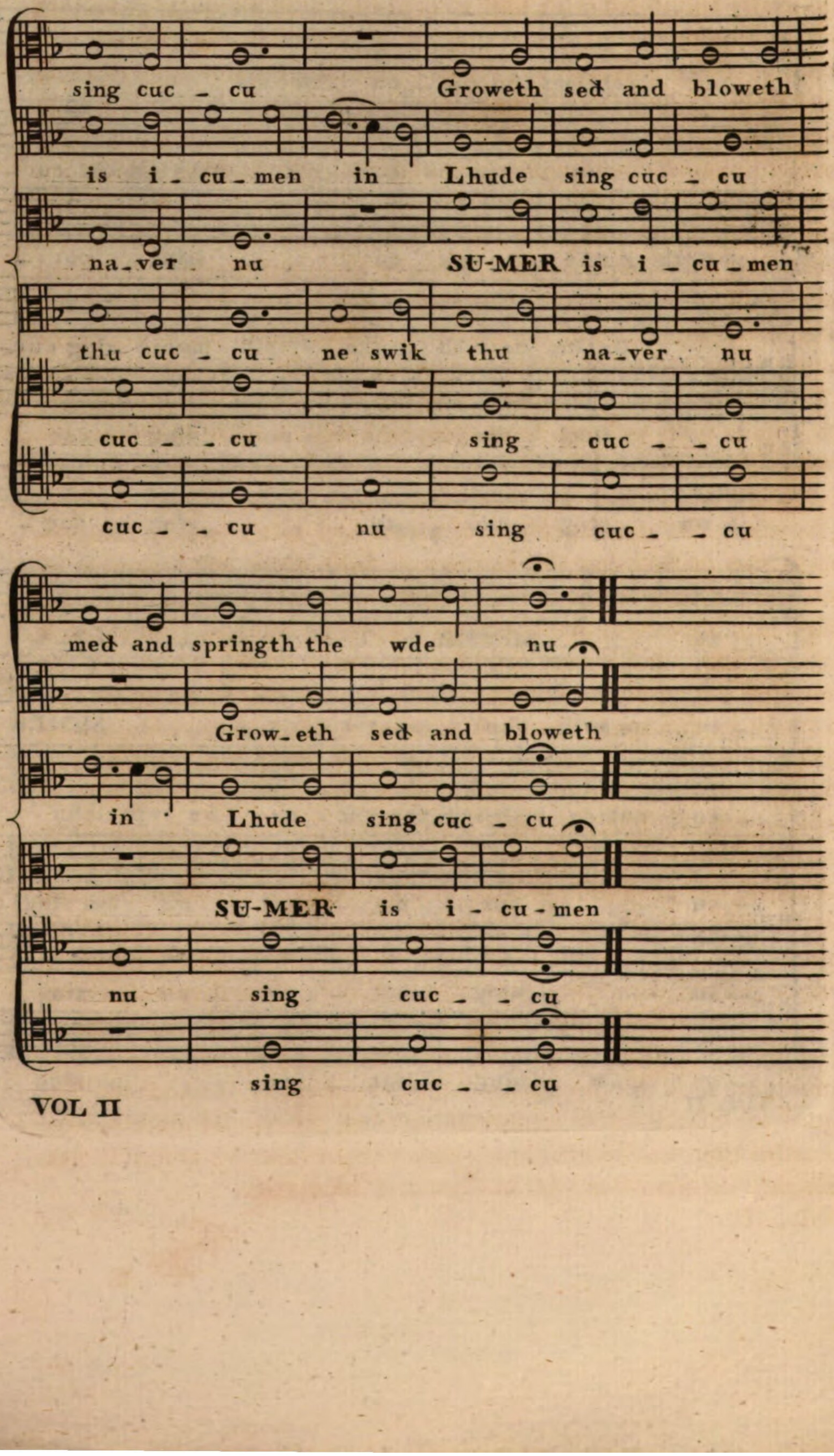
- cu ne swik thu na-ver nu SUMER

- cu cuc cu wel sings thu cuc - cu ne swik thu

- cu cuc cu - cuc cu wel sings

- cu sing cuc - cu nu sing

- cu nu sing cuc - cu sing


sing cuc - cu
Groweth sed and bloweth
is i - cu - men in Lhude sing cuc - cu
na - ver nu
SU-MER is i - cu - men
thu cuc - cu ne swik thu na - ver nu
cuc - - cu
sing cuc - - cu
cuc - - cu nu sing cuc - - cu
med and springth the wde nu
Grow - eth sed and bloweth
in Lhude sing cuc - cu
SU-MER is i - cu - men
nu sing cuc - - cu
sing cuc - - cu

The hiſtory of muſic, ſo far as regards the uſe and practice of it, is ſo nearly connected with that of civil life, as in a regular deduction of it to require the greateſt degree of attention to the cuſtoms and modes of living peculiar to different periods: a knowledge of theſe is not to be derived from hiſtory, properly ſo called, which has to do chiefly with great events; and were it not for the accurate and lively repreſentation of the manners of the old Italians, and the not leſs ancient Engliſh, contained in the writings of Boccace and Chaucer, the inquiſitive part of mankind would be much at a loſs for the characteriſtics of the fourteenth century. Happily theſe authors have furniſhed the means of inveſtigating this ſubject, and from them we are enabled to frame an idea of the manners, the amuſements, the converſation, garb, and many other particulars of their contemporaries.

The Decameron of Boccace, and the Canterbury Tales of Chaucer, appear each to have been compoſed with a view to convey inſtruction and delight, at a time when the world ſtood greatly in need of the former; and by examples drawn from feigned hiſtory, to repreſent the conſequences of virtue and vice; and in this reſpect it may be ſaid that the authors of both theſe works appear to have had the ſame common end in view, but in the proſecution of this deſign each appears to have purſued a different method. Boccace, a native of Italy, and a near neighbour to that country where all the powers of wit and invention had been exerted for upwards of two centuries in fictions of the moſt pleaſing kind, had opportunities of ſelecting from a great variety ſuch as were fitteſt for his purpoſe. Chaucer, perhaps not over ſolicitous to explore thoſe regions of fancy, contented himſelf with what was laid before him, and preferred the labour of refining the metal to that of digging the ore.

Farther, we may obſerve that beſides the ends of inſtruction and delight, which each of theſe great maſters of the ſcience of human life propoſed, they meant alſo to exhibit a view of the manners of their reſpective countries, Italy and England, with this difference, that the former has illuſtrated his ſubject by a ſeries of converſations of perſons of the moſt refined underſtanding, whereas the latter, without being at the pains attending ſuch a method of ſelection, has feigned an aſſemblage of perſons of different ranks, the moſt various and artful that can be imagined, and with an amazing propriety has made each of them the type of a peculiar character.

To begin with Boccace. A plague which happened in the city of Florence, in the year of our Lord 1348, ſuggeſts to him the fiction that ſeven ladies, diſcreet, nobly deſcended, and perfectly accompliſhed; the youngeſt not leſs than eighteen, nor the eldeſt exceeding twenty-eight years of age; their names Pampinea, Fiammetta, Philomena, Emilia, Lauretta, Neiphile, and Eliza, meet together at a church, and, after their devotions ended, enter into diſcourſe upon the calamities of the times: to avoid the infection they agree to retire a ſmall diſtance from the town, to live in common, and ſpend part of the ſummer in contemplating the beauties of nature, and in the ingenious and delightful converſation of each other; but foreſeeing the inconveniences that muſt have followed from the want of companions of the other ſex, they add to their number Pamphilo, Philoſtrato, and Dioneo, three well bred young gentlemen, the admirers and honourable lovers of three of theſe accompliſhed ladies; they retire to a ſpacious and well furniſhed villa. Pampinea is elected their queen for one day, with power to appoint her ſucceſſor; different offices are aſſigned to their attendants, wines, and other neceſſaries, cheſs-boards, backgammon-tables, cards, dice, books, and muſical inſtruments are provided; the heat of the ſeaſon excluding the recreations of riding, walking, dancing, and many others, for ſome part of the day, they agree to devote the middle of it to the telling of ſtories in rotation: the converſations of this kind take up ten days, each is the narrator of ten novels. Such is the ſtructure of the Decameron.

The higheſt ſenſe of virtue, of honour, and religion, and the moſt exact attention to the forms of civility, are obſervable in the behaviour of theſe ladies and gentlemen; nevertheleſs many of the ſtories told by them are of ſuch a kind as to excite our wonder that well-bred men could relate, or modeſt women hear them; from whence this inference may be fairly drawn, that although nature may be ſaid to be ever the ſame, yet human manners are perpetually changing; particular virtues and vices predominate at different periods, chaſtity of ſentiment and purity of expreſſion are the characteriſtics of the age we live in.

But to purſue more cloſely the preſent purpoſe, we find from the novels of Boccace that Muſic made a conſiderable part in the entertainment of all ranks of people. In the introduction we are told that

on the firſt day after they had completed the arrangement of this little community, when dinner was over, as they all could dance, and ſome both play and ſing well, the queen ordered in the muſical inſtruments, and commanded Dioneo to take a lute, and Fiammetta 'una vivola,' a viol, to the muſic whereof they danced, and afterwards ſung. And at the end of the firſt Giornata we are told that Lauretta danced, Emilia ſinging to her, and Dioneo playing upon the lute: the canzone, or ſong, which is a very elegant compoſition, is given at length. At the end of the third Giornata, Dioneo, by whom we are to underſtand Boccace himſelf, and Fiammetta, under whom is ſhadowed his miſtreſs, the natural daughter of Robert king of Naples, ſing together the ſtory of Guiglielmo and the lady of Vergiu, while Philomena and Pamphilo play at cheſs; and at the end of the ſeventh Giornata the ſame perſons are repreſented ſinging together the ſtory of Palamon and Arcite, after which the whole company dance to the muſic, 'della Cornamuſa,' of a bagpipe, played on by Tindarus, a domeſtic of one of the ladies, and therefore a fit perſon to perform on ſo homely an inſtrument.

Theſe repreſentations, fictitious as they undoubtedly are, may nevertheleſs ſerve to aſcertain the antiquity of thoſe muſical inſtruments, the Lute, the Viol, and the Cornamuſa, or Bagpipe; they alſo prove to ſome degree the antiquity of that kind of meaſured dance, which was originally invented to diſplay all the graces and elegancies of a beautiful form, and is at this day eſteemed one of the requiſites in a polite education.

CHAP. IX.

IT remains now to ſpeak of our ancient Engliſh poet, and from that copious fund of intelligence and pleaſantry the Canterbury Tales, to ſelect ſuch particulars as will beſt illuſtrate the ſubject now under conſideration. The narrative ſuppoſes that twenty-nine perſons of both ſexes, of profeſſions and employments as different as invention could ſuggeſt, together with Chaucer himſelf, making in all thirty, ſat out from the Tabarde inn in Southwark * on a pilgrimage to the ſhrine of St.

* This inn was formerly the lodging of the abbot of Hyde near Wincheſter, the ſign was a Tabarde, a word ſignifying a ſhort jacket, or ſleeveleſs coat, whole before, open on both

Thomas Becket in the cathedral church of Canterbury, and that this motley company conſiſted of a knight, a 'ſquire his ſon, and his yeoman or ſervant; a prioreſs, a nun, and three prieſts her attendants; a monk, a friar, a merchant, a clerk of Oxford, a ſerjeant at law, a franklin or gentleman, a haberdaſher, a carpenter, a weaver, a dyer, a tapiſer or maker of tapeſtry, a cook, a ſhipman or maſter of a trading veſſel, a doctor of phyſic, the wife of a weaver of Bath, a parſon, a plowman, or, as we ſhould now call ſuch a one, a farmer, a miller, a manciple, a reeve, a ſummoner, a pardoner, and Chaucer himſelf, who was a courtier, a ſcholar, and a poet. The characters of theſe, drawn with ſuch ſkill, and painted in ſuch lively colours, the perſons repreſented by them ſeem to paſs in review before us, precede, and are therefore called the Prologues to, the Tales. After the prologues follows a relation of the converſation of the pilgrims at their ſupper, in which the hoſt deſires to make one of the company, which being aſſented to, he propoſes that in the way to Canterbury each ſhould tell two tales, and on their return the ſame number; and he that recounts the beſt ſhall be treated with a ſupper by his companions. To this they aſſent, and early in the morning ſet out, taking the hoſt for their guide. They halt at St. Thomas's Watering, a place well known near Southwark, and the hoſt propoſes drawing cuts to determine who ſhall tell the firſt tale; the lot falls upon the knight, as having drawn the ſhorteſt, and making a brief apology (wherein his diſcretion and courteſy are remarkable) he begins by a recital of the knightly ſtory of Palamon and Arcite *.

both ſides, with a ſquare collar and hanging ſleeves. Stow's Survey, lib. IV. chap. 1. From the wearing of this garment ſome of thoſe on the foundation at Queen's college in Oxford are called Taberdarii. The ſervants of their reſpective maſters at the great call of ſerjeants in the year 1736, walked in coats of this form, and of a violet colour, in the proceſſion from the Middle Temple hall to Weſtminſter. It was anciently the proper habit of a ſervant, and there cannot be a clearer proof of it than that all the knaves in a pack of cards are dreſſed in it. A few years ago the ſign of this inn was the Talbot or beagle, an evidence that the ſignification of the word Tabarde was at leaſt unknown to its then owner. The hoſt in Chaucer's time was Henry Bailie, a merry fellow, the humour of whoſe character, which is admirably drawn by the poet, is greatly heightened by the circumſtance of his having a ſhrew for his wife. It is with great juſtice that Mr. Dryden remarks that from that preciſe and judicious enumeration of circumſtances contained in this and the other characters of Chaucer, 'he was enabled to form an idea of the humours, 'the features, and the very dreſs of the pilgrims, as diſtinctly as if he had ſupped with 'them at the Tabarde in Southwark.'

* It is very remarkable that Cowley could never reliſh the humour of Chaucer. Dryden relates the fact, and gives his authority for it in theſe words: 'I have often heard the late

In the prologues the following particulars relating to muſic are obſervable; and firſt in that of the 'ſquire it appears that

> He coude ſonges make and wel endite,
> Juſte, and eke daunce, portray, and wel write.

And that the prioreſs,

> - - - - - - - called dame Eglentine,
> Ful wel ſhe ſong tho ſervice devine,

Of the Frere it is ſaid that

> - - - - - certainly he had a mery note,
> Wel coude he ſinge and plain on a flote.

And that

> In harping whan he had ſong
> His eyen twinkeled in his hed aright,
> As done the ſterres in a froſty night.

From the character of the clerk of Oxenforde we learn that the Fiddle was an inſtrument in uſe in the time of Chaucer.

> For him was leuer to haue at his beddes heed
> Twenty bookes cladde with blacke or reed,
> Of Ariſtotle and of his philoſophie,
> Than robes riche, or fiddell, or gay ſautrie.

And of the miller the author relates that

> A baggepipe well couth he blowe and ſoune.

In the Cook's Tale is an intimation that the apprentice therein mentioned could ſing and hop, i. e. dance, and play on the Getron and Ribible; and in the romaunt of the Roſe is the following paſſage.

> There mightеſt thou ſe theſe Flutours,
> Minſtrals, and eke Joglours,

' late earl of Leiceſter ſay that Mr. Cowley himſelf was of opinion that Chaucer was a dry ' old faſhioned wit, not worth receiving; and that having red him over at my lord's re- ' queſt, he declared he had no taſte of him.' Pref. to Dryden's Fables.

This fact is as difficult to account for as another of a ſimilar kind; Mr. Handel made no ſecret of declaring himſelf totally inſenſible to the excellences of Purcell's compoſitions.

That

That well to ſing did her paine,
Some ſong ſonges of Loraine,
For in Loraine her notes be
Full ſweter than in this countre.
Fol. cxix. b.

From the paſſages above-cited we learn that the ſon of a knight, educated in a manner ſuitable to his birth, might be ſuppoſed to be able to read, write, dance, pourtray, and make verſes. That in convents the nuns ſung the ſervice to the muſical notes. That the Lute, the Rote, the Fiddle, the Sautrie, the Bagpipe, the Getron, the Ribible, and the Flute, were inſtruments in common uſe: Speght ſuppoſes the appellative Rote to ſignify a muſical inſtrument uſed in Wales, miſtaking the word, as Mr. Urry ſuſpects, for Crota, a crowd; but Dr. Johnſon in his Dictionary, makes it to mean a Harp, and cites the following paſſage from Spenſer:

Worthy of great Phæbus rote,
The triumphs of Phlegrean Jove he wrote,
That all the gods admired his lofty note.

But in the Confeſſio Amantis of Gower is the following paſſage:

He taught hir, till ſhe was certeyne
Of Harpe, Citole*, and of Riote,
With many a tewne, and many a note.
Fol. 178. b.

Upon which it is obſervable that the words Harpe and Riote, or Rote, occur in the ſame line, which circumſtance imports at leaſt a doubt, whether in ſtrictneſs of ſpeech they can be ſaid to be ſynonymous. The word Sautrie is clearly a corruption of Pſaltery, a kind of harp; Getron or Getern has the ſame ſignification with Cittern; and Ribible or Rebible, is ſaid by Speght and Urry to mean a Fiddle, and ſometimes a Getern. The names of certain other inſtruments, not ſo eaſy to explain, are alluded to in the following liſt of muſicians attending king Edw. III. extracted from a manuſcript-roll of the

* CITOLE, in the paſſage above-cited from Gower is derived from CISTELLA, a little cheſt, and probably means a dulcimer, which is in truth no other than a little cheſt or box with ſtrings on the lid or top.

officers

officers of his houſhold, communicated by the late Mr. Hardinge of the houſe of commons * :

Mynſtrells.	Trompetters	5
	Cytelers †	1
	Pypers	5
	Tabrete	1
	Mabrers	1
	Clarions	2
	Fedeler	1
	Wayghtes ‡	3

As to the organ, it was clearly uſed in churches, long before the time of Chaucer: he mentions it in the tale of the Nun's Prieſt; and what is ſomewhat remarkable, with the epithet of merry.

> His voice was merier than the mery Orgon
> On maſſe daies, that in the churthes gon.

Other particulars occur in the prologues, which as they relate to modes of life, are characteriſtic of the times, and tend to elucidate the ſubject of the preſent enquiry; as that at Stratford, near Bow in

* Of the ſeveral inſtruments above-mentioned it ſeems that the harp was the moſt eſteemed. It is well known that king Alfred himſelf played on the harp: and we are told by Walter Hemingford in his Chronicle, publiſhed by Dr. Thomas Gale, in the Hiſt. Brit. et Ang. otherwiſe called the XV. Scriptores, vol. III. p. 591, that Edward I. while he was prince of Wales, and in the Holy Land, was attended by a Citharedus or harper; and it is probable that he had contracted a love for this inſtrument in ſome of thoſe expeditions into Wales, which he undertook in the life-time of his father Hen. III. The ſame author relates that it was this harper that killed the aſſaſſin who ſtabbed Edward with a poiſoned knife at Ptolemais. The manner of it is thus deſcribed by him: 'After the 'prince had received the wound he wreſted the knife from the aſſaſſin, and ran it into 'his belly: his ſervant [the harper] alarmed by the noiſe of the ſtruggle, ruſhed into the 'room, and with a ſtool beat out his brains.' See alſo Fuller's Hiſt. of the Holy War, book IV. chap. 29.

† From CITOLE, above explained.

‡ 'WAYGHTES or WAITS,' are Hautbois. Butler, Principles of Muſic, pag. 93. It is remarkable of this noun that it has no ſingular number; for we never ſay a Wait, or the Wait, but the Waits. In the Etymologicum of Junius the word is uſed to ſignify the players on theſe inſtruments, and is thus explained: ['WAITS, lyricines, tibicines, ci-'tharædi, f. à verb. to wait, quia ſc. magiſtratus & alios in pompis inſtar ſtipatorum, 'ſequuntur, vel à G. guet, vigilia, guetter, quia noctu exubias agunt quæ eandem agnoſ-'cunt originem ac noſtrum watch, vigiliæ.' Skin.

Mid-

Middleſex, was a ſchool for girls, wherein the French language, but very different from that of Paris, was taught, and that at meals, not to wet the fingers deep in the ſauce was one ſign of a polite female education. And here it may not be improper to remark that before the time of king James the Firſt, a fork was an implement unknown in this country. Tom Coriate the traveller learned the uſe of it in Italy, and one which he brought with him from thence was here eſteemed a great curioſity *. But to return to Chaucer: although forbidden by the canon law to the clergy, it appears from him that the monks were lovers of hunting, and kept greyhounds—that ſerjeants at law, were as early as the time of Edward the Third, occaſionally judges of aſſize, and that the moſt eminent of them were induſtrious in collecting Doomes, i. e. judicial determinations, which by the way did not receive the appellation of Reports till the time of Plowden, who flouriſhed in the reign of Elizabeth, before which perſons were employed at the expence of our kings to attend the courts at Weſtminſter, and take ſhort notes of their deciſions for the uſe of the public †: a ſeries of theſe is now extant, and known to the profeſſion of the law by the name of the Year-Books—that the houſes of country gentlemen abounded with the choiceſt viands—that a haberdaſher, a carpenter, a weaver, a dyer, and a maker of tapeſtry, were in the

* 'Here I wil mention a thing that might haue been ſpoken of before in diſcourſe of 'the firſt Italian towne I obſerued a cuſtome in all thoſe Italian cities and townes through 'the which I paſſed, that is not uſed in any other country that I ſaw in my trauels, neither 'doe I thinke that any other nation of Chriſtendome doth uſe it, but only Italy. The Italian, 'and alſo moſt ſtrangers that are commorant in Italy, doe alwaies at their meales uſe a 'little forke when they cut their meate. For while with their knife, which they hold in 'one hand, they cut the meate out of the diſh, they faſten their forke, which they hold 'in their other hand, upon the ſame diſh, ſo that whatſoeuer he be that ſitting in the com-'pany of any others at meale, ſhould unaduiſedly touch the diſh of meate with his fingers 'from which all at the table doe cut, he will giue occaſion of offence unto the company, as 'hauing tranſgreſſed the lawes of good manners, inſomuch that for his error he ſhall be at 'the leaſt brow-beaten, if not reprehended in wordes. This forme of feeding I underſtand 'is generally uſed in all places of Italy, their forks being for the moſt part made of yron or 'or ſteele, and ſome of ſiluer, but thoſe are uſed only by gentlemen. The reaſon of this 'their curioſity is, becauſe the Italian cannot by any meanes indure to haue his diſh touch-'ed with fingers, ſeeing all mens fingers are not alike cleane. Hereupon I myſelfe thought 'good to imitate the Italian faſhion by this forked cutting of meate, not only while I was 'in Italy, but alſo in Germany, and oftentimes in England ſince I came home; being 'once quipped for that frequent uſing of my forke by a certaine learned gentleman, a fa-'miliar friend of mine, one M. Laurence Whitaker, who in his merry humour doubted 'not to call me at table Furcifer, only for uſing a forke at feeding, but for no other cauſe.' Coriate's Crudities, pag. 90.

† Pref. to 3d Rep.

rank of ſuch citizens as hoped to become aldermen of London; and that their wives claimed to be called Madam—That cooks were great cheats, and would dreſs the ſame meat more than once—That the maſters of ſhips were pirates, and made but little conſcience of ſtealing wine out of the veſſels of their chapmen when the latter were aſleep—That phyſicians made aſtrology a part of their ſtudy—That the weaving of woollen cloth was a very profitable trade, and that the neighbourhood of Bath was one of the ſeats of that manufacture—That a pilgrimage to Rome, nay to Jeruſalem, was not an extravagant undertaking for the wife of a weaver—That the mercenary ſort of clergy were accuſtomed to flock to London, in order to procure chauntries in the cathedral of St. Paul *—That at the Temple the members were not many more than thirty †, twelve of whom were qualified

* Beſides ſuch clerks as held chauntries in the nature of benefices, there were others who were mere itinerants, wandering about the kingdom, and ſeeking employment by ſinging maſs for the ſouls of the founders. Fuller ſays that the ordinary price for a maſs ſung by one of theſe clerks was four pence; but that if they dealt in the groſs, it was forty marks for two thouſand. Worthies in Eſſex, pag. 339.

† This account of the number of members in one of the principal inns of court muſt appear ſtrange in compariſon with the ſtate of thoſe ſeminaries at this time, unleſs we ſuppoſe, as perhaps we ought, that Chaucer means by the perſons to whom the manciple is ſervant, Benchers, and not thoſe of a leſs ſtanding. In the reign of Henry the Sixth the ſtudents in each of the inns of court were computed at two hundred; and theſe bear but a ſmall proportion to their numbers at this day. The reaſon given by Forteſcue for the ſmalneſs of their number in his time is very curious, and is but one of a thouſand facts which might be brought to prove the vaſt increaſe of wealth in this country. His words are theſe: 'In theſe greater innes there can no ſtudent be maintained for leſſe expenſes by 'the year then twenty markes, and if he have a ſervant to waite upon him, as moſt of 'them haue, then ſo much the greater will his charges be. Now, by reaſon of this 'charges, the children onely of noblemen do ſtudy the lawes in thoſe innes, for the poor 'and common ſort of the people are not able to bear ſo great charges for the exhibition of 'their children. And marchant men can ſeldom find in their hearts to hinder their mer-'chandiſe with ſo great yearly expenſes. And thus it falleth out that there is ſcant any man 'found within the realm ſkillful and cunning in the lawes, except he be a gentleman born, 'and come of a noble ſtock. Wherefore they more then any other kind of men have a 'ſpeciall regard to their nobility, and to the preſervation of their honor and fame. And, 'to ſpeak uprightly, there is in theſe greater innes, yea and in the leſſer too, beſide the 'ſtudy of the laws, as it were an univerſity or ſchool of all commendable qualities requiſite 'for noblemen.. There they learn to ſing, and to exerciſe themſelves in all kinde of 'harmony. There alſo they practice dauncing, and other noblemen's paſtimes, as they 'uſe to do, which are brought up in the king's houſe. On the working dayes moſt of 'them apply themſelues to the ſtudy of the law; and on the holy daies to the ſtudy of 'holy ſcripture; and out of the time of diuine ſervice to the reading of chronicles. For 'there indeed are vertues ſtudied, and vices exiled; ſo that, for the endowment of uertue, 'and abandoning of uice, knights and barons, with other ſtates, and noblemen of the 'realm, place their children in thoſe innes, though they deſire not to haue them learned in 'the lawes, nor to live by the practiſe thereof, but onely upon their father's allowance.' De Laudibus Legum Angliæ, cap. 49. Mulcaſter's Tranſlation.

to be ſtewards to any peer of the realm—That their manciple was a rogue, and had cunning enough to cheat them all—That ſtewards grew rich by lending their lords their own money. The ſummoner, an officer whoſe duty it is to execute the proceſs of the eccleſiaſtical court, is a character now grown obſolete; from that which Chaucer has given of one, we however learn that they were a ſort of men who throve by the incontinence of the common people, that they affected to ſpeak Latin, that is to ſay, to utter a few of thoſe cant phraſes which occur in the practice of the conſiſtory, and other eccleſiaſtical courts; and that they would for a ſmall fee ſuffer a good fellow to have his concubine for a twelvemonth. That they were of counſel with all the lewd women in the dioceſe, and made the vulgar believe that the pains of hell were not more to be feared than the curſe of the archdeacon *.

Theſe ſeveral particulars, extracted from the prologues to the Tales, exhibit, as far as they go, a lively and accurate repreſentation of the manners of the people of England in Chaucer's time; but theſe are few in compariſon with the facts and circumſtances to the ſame purpoſe which are to be met with in the tales themſelves; nor are the portraits of the principal agents in the tales, and which accidentally occur therein, leſs exact than thoſe contained in the prologues. The ſcholar Nicholas, in the Miller's Tale, is an inſtance of this kind; for ſee how the poet has deſcribed him.

He repreſents him as young, amorous, and learned; not a member of any college, for there were but few at Oxford in Chaucer's time, but living 'at his friends finding and his rent,' and lodging in the houſe of a carpenter, an old man, who had a very young and beautiful wife. In the houſe of this man the ſcholar had a chamber, which he decked with ſweet herbs; he is ſuppoſed to ſtudy aſtronomy, or rather aſtrology; his chamber is furniſhed with books great and ſmall, among which is the Almagiſt, a treatiſe ſaid to be written by Ptolemy; an Aſterlagour, or Aſtrolabe, an inſtrument uſed for taking the altitude of the ſun and ſtars. He has alſo a ſet of Augrim Stones †, a kind of peb-

* Some of theſe Prologues, modernized, as it is ſaid, by Mr. Betterton, are printed in the Miſcellany of Mr. Pope, in two volumes 12mo. Mr. Fenton ſuſpecting that they were indeed Pope's, requeſted of him the ſight of Betterton's manuſcript, but could never obtain it.

† Augrim is ſuppoſed by Mr. Urry to be a corruption of Algorithm, by which he ſays

bles at that time made uſe of in numeral computation, and to which counters afterwards ſucceeded, and above all lay his muſical inſtrument.

His rival Abſolon, the pariſh clerk, is of another caſt, a ſpruce fellow, that ſung, danced, and played on the Fiddle; that was great with all the tapſters and brew-houſe girls in the town, and 'viſited them with his ſolace.' His ingenuity and learning qualified him to let blood, clip hair, ſhave, and make a charter of land, or an acquittance. His employment in the church obliged him to aſſiſt the pariſh prieſt in the performance of divine ſervice; and it appears to have been his duty on holydays to go round the pariſh with a cenſer in his hand, conformable to the practice of the Romiſh church, 'cenſing the wives of the pariſh.' But nothing can be more pictureſque than the deſcription of his perſon and dreſs. His hair ſhone like gold, and ſtrutted broad like a fan; his complexion red, and his eyes grey as a gooſe; and the upper leathers of his ſhoes were carved to reſemble the windows of St. Paul's cathedral; his ſtockings

is meant the ſum of the principal rules of common arithmetic. Gloſſary to Chaucer. Gower's definition of the ſcience of arithmetic ſeems to favour this opinion.

Of arithmetic the matere
Is that of whiche a man may lere,
What Algoriſme in nombre amounteth,
Whan that the wiſe man accounteth
After the formel propretee
Of Algoriſmes a, b, c;
By which multiplicacion
Is made, and the diminucion
Of ſommes, by the experience
Of this arte, and of this ſcience.

Confeſſio Amantis, fol. 141. b.

But in a book entitled Arithmetick, or the Ground of Arts, written by Robert Record, doctor in phyſic, and dedicated to king Edw. VI. afterwards augmented by the famous Dr. John Dee, and republiſhed in 1590 and 1648, 8vo. the word, as alſo another of the ſame ſignification, viz. Arſemetrick, is thus explained: 'Both names are coruptly 'written, Arſemetrick for Arithmetick, as the Greeks call it, and Augrime for Algo-'riſme, as the Arabians found it, which doth betoken the ſcience of numbring.' pag. 8. Augrim ſtones ſeem to have been the origin of counters, the uſe whereof in numerical calculation was continued down to the time of publiſhing the above book, for the author, pag. 9, ſays 'the art of arithmetic may be wrought diverſly with pen or 'with counters:' the powers of theſe counters was determined by their ſituation in the higher or lower of ſix rows or lines; but in this reſpect there was a difference, the merchants obſerving one rule, and the auditors of public accounts another.

were red, and his kertle or upper coat of light watchet, that is to ſay ſky-colour, not tied here and there, merely to keep it cloſe, but thick ſet with points *, more for ornament than uſe; all which gay habiliments were covered with a white ſurplice.

The Reve's Tale contains the characters of Denyſe Simkin, the proud miller of Trompington, and his prouder wife: from the poet's deſcription of them it appears that the huſband, as a faſhion not inconſiſtent with his vocation, wore both a ſword and a dagger. As to his wife, ſhe is ſaid to have been the daughter of the parſon of the town, who on her marriage gave her 'full many a pan of braſs'; and becauſe of her birth and her education, for ſhe is ſaid to have been 'foſtered in a nunnery,' ſhe was inſolent to her neighbours, and aſſumed the ſtyle of Madam. The buſineſs which drew the ſcholars John and Alein to the mill of Simkin, beſpeaks the difference which a long ſucceſſion of years has made in a college life; for the rents of college eſtates were formerly paid, not in money, but in corn, which it was the buſineſs of the manciple to get ground and made into bread. During the ſickneſs of the manciple of Soller's hall at Cambridge, two ſcholars, with a ſack of corn laid on the back of a horſe, armed each with a ſword and buckler, ſet out for the mill at Trompington, a neighbouring village. The miller contrives to ſteal their corn, and the ſcholars take ample vengeance on him.

From the ſeveral paſſages above-cited and referred to, a judgment may be formed, and that with ſome degree of exactneſs, of the manners of the common people of this country; thoſe of the higher orders of men are to be ſought for elſewhere. Perſons acquainted with

* Points were anciently a neceſſary article in the dreſs, at leaſt of men; in the ancient comedies and other old books we meet with frequent mention of them: to deſcribe them exactly, they were bits of ſtring about eight inches in length, conſiſting of three ſtrands of cotton yarn, of various colours, twiſted together, and tagged at both ends with bits of tin plate; their uſe was to tie together the garments worn on different parts of the body, particularly the breeches or hoſe, as they were called, hence the phraſe 'to untruſs a point.' With the leathern doublet or jerkin buttons were introduced, and theſe in proceſs of time rendered points uſeleſs; nevertheleſs they continued to be made till of very late years, and that for a particular purpoſe. On Aſcenſion-day it is the cuſtom of the inhabitants of pariſhes with their officers to perambulate in order to perpetuate the memory of their boundaries, and to impreſs the remembrance thereof on the minds of young perſons, eſpecially boys; to invite boys therefore to attend this buſineſs, ſome little gratuities were found neceſſary, accordingly it was the cuſtom at the commencement of the proceſſion to diſtribute to each a willow wand, and at the end thereof a handful of the points above ſpoken of; which were looked on by them as honorary rewards long after they ceaſed to be uſeful, and were called tags.

the ancient conſtitution of England, need not be told that it was originally calculated as well for conqueſt as defence; and that before the introduction of trade and manufactures, every ſubject was a ſoldier: this, and the want of that intercourſe between the inhabitants of one part of the kingdom and another, which nothing but an improved ſtate of civilization can promote, rendered the common people a terror to each other: and as to the barons, the ancient and true nobility, it might in the ſtricteſt ſenſe of a well known maxim in law, be ſaid that the houſe of each was his caſtle. The many romances and books of chivalry extant in the world, although abounding in abſurdities, contain a very true repreſentation of civil life throughout Europe; and the Foreſt, the Caſtle, the Moat, and the Drawbridge, if not the Dungeon *, had their exiſtence long before they became the ſubjects of poetical deſcription.

It is true the pomp and ſplendour of the ancient nobility appeared to greater advantage than it would have done, had not the condition of the common people been ſuch as to put it out of the power of any of their own order to rival their ſuperiors; but to the immenſe poſſeſſions of the latter ſuch power was annexed, as muſt ſeem tremendous to one who judges of the Engliſh conſtitution by the appearance which it wears at this day. To be ſhort, all the lands in this kingdom were holden either mediately or immediately of the crown, by ſervices ſtrictly military †. The king had the power of

* When the ſervants of great families were formerly much more numerous than now, ſome place of confinement for ſuch as were unruly ſeems to have been neceſſary; and it is an indiſputable fact that anciently in the houſes of the principal nobility, putting them in the ſtocks was the puniſhment for drunkenneſs, inſolence, and other offences: the knowledge of this practice will account for the treatment of Kent in king Lear, who by the command of Cornwall is ſet in the ſtocks. Within the memory of ſome perſons now living the ſtocks were uſed for the above purpoſe at Sion-houſe near Iſleworth in Middleſex.

† Some of the ſervices by which lands were anciently held were of a very different kind, and aroſe from the folly and caprice of thoſe who originally reſerved them; the following may ſerve as an inſtance. 'Rowland le Sarcere held one hundred and ten acres of land 'in Hemingſton, in com. Suffolk, by ſergeantry, for which on Chriſtmas-day every year 'before our ſovereign lord the king of England he ſhould perform "Simul et ſemel, "unum ſaltum, unum ſufflum, et unum bombulum;" or, as we read elſewhere in French, 'un ſaut, un pet, et un ſufflet, ſimul et ſemel,' that is he ſhould dance, puff up his cheeks, making therewith a ſound, and let a crack. 'Et quia indecens ſervitium 'ideo arrentatur (ſays the record) ad xxvi. s. viii. d. per annum ad ſcaccarium regis.' Antient Tenures of Land made public by Tho. Blount, pag. 10. Vide Camd. Rem. pag. 170.

calling

calling forth his barons, and they their tenants, and theſe latter their dependents alſo, to battle; and to levy on them money and other requiſites for the carrying on either offenſive or defenſive war. Hitherto we ſee but little of thoſe pecuniary emoluments ariſing from the relation between the lord and his tenant, which are now the principal ſources of ſplendour and magnificence in the nobility, and men of large eſtates; or, in other words, it ſeems that anciently perſonal ſervice was accepted in lieu of rent. But here the power and influence attendant on the feudal ſyſtem breaks forth; the lord was entitled to the wardſhip of the heir of his freehold tenant under the age of twenty-one, and to the profits of all his eſtates without account. Nor was this all, he had the power of marrying his ward to whom he pleaſed; and where the inheritance deſcended to daughters, the marrying of them to any perſon above the degree of a villain, was as much the right of the lord as his caſtle or manſion; and had it been the fate of the four beautiful daughters of the great duke of Marlborough to have lived before the making the ſtatute of king Charles the Second for aboliſhing tenures in capite, and to have ſurvived their father, being under age, not one of them could have been married without the licence of the king, or perhaps his miniſter.

A ſyſtem of civil policy, like that above deſcribed, could not fail to influence the minds of the people; and in conſequence of that jealouſy which it had a tendency to excite, they lived in a ſtate of hoſtility: a diſpute about boundaries, the right of hunting, or purſuing beaſts of chace, would frequently beget a quarrel, in which whole families, with all their dependents immediately become parties; and the thirſt of revenge deſcended from father to ſon, ſo as to ſeem attached to the inheritance. Many of the old ſongs and ballads now extant are hiſtories of the wars of contending families; the ſong of the battle of Otterburn, and the old ballad of Chevy-Chace, with many others in Dr. Percy's collection, are inſtances of this kind, and were theſe wanting, a curious hiſtory of the Gwedir family, lately publiſhed by the learned and ingenious Mr. Barrington, would ſufficiently ſhew what a deadly enmity prevailed in thoſe barbarous times among the great men of this kingdom.

It has already been hinted that under the ancient conſtitution the generality of women lived in a ſtate of bondage; and how near that

ſtate approaches to bondage, in which a woman is denied the liberty of chuſing the man ſhe likes for a huſband, every one is able to ſee; moſt of the laws made to preſerve their perſons from violence were the effects of modern refinement *, and ſprang from that courteſy which attended the knightly exerciſe of Arms, concerning the origin of which, as it contributed to attemper the almoſt natural ferocity of the people, and reflect a luſtre on the female character, it may not be improper here to enquire.

CHAP. X.

WHETHER chivalry had its riſe from thoſe frequent expeditions for the recovery of the Holy Land, which authors mean when they ſpeak of the cruſades, or whether cruſading was the offſpring of chivalry, is a matter of controverſy; but whatever be the fact, it is certain that for ſome time they had a mutual dependence on each other; the military orders of religious were inſtituted for the ſole purpoſes of guarding the holy ſepulchre, and protecting the perſons of pilgrims to Jeruſalem from violence. During the continuance of the Holy War, as it was called, and for ſome centuries after, incredible numbers of perſons of all conditions flocked from every part of Europe to Jeruſalem on pilgrimage; and ſuppoſing theſe vaſt troops to include, as in fact they did, the ſons and daughters of the principal families, it might be truly ſaid that the flower of all Europe were at the mercy not only of the enemies of the Chriſtian faith, but of pirates and land-robbers. Injuries offered to the perſons of beautiful and diſtreſſed damſels in thoſe perilous expeditions, called forth the reſentment of their brave countrymen or fellow Chriſtians, and induced great numbers of young men to engage in their defence, and, well mounted and completely armed, to ride forth in ſearch of adventures. To what lengths ſome were hurried by their attention to theſe calls of humanity, we may in ſome meaſure learn from that vaſt profuſion of fabulous compoſitions, the romances of the eleventh and ſucceed-

* By a charter of Hen. II. it is granted to the citizens of London that they ſhall be free and quit of childwite, a ſmall tax for getting a bond-woman with child.

ing

ing centuries, which, though abounding with incredible relations, had their foundation in the manners of the times in which they were written *.

* It is obſervable that the ancient romances abound with particular deſcriptions of the ſhields, devices, and impreſſes of the combatants at tilts and tournaments; and it is notorious that throughout Europe families are diſtinguiſhed by what is called their coat armour. The heralds, for the honour of their profeſſion, contend that this method of diſtinction had its origin in that aſſignment of a certain badge or cognizance, which Jacob, Geneſis, chap. xlix. ſeems to make to his twelve ſons, when he reſembles Judah to a lion's whelp, and ſays Zabulon ſhall be a haven for ſhips, Iſachar an aſs, Dan a ſerpent, &c. Dame Juliana Bernes, who wrote the book of St. Alban's, aſſerts that Japhet bore arms, and therefore ſtyles him gentlemanly Japhet. But in fact the practice is not to be traced farther back than to the time of the cruſades. Sir William Dugdale gave Mr. Siderfin, a barriſter of the Inner Temple in the time of Charles the Second, and the collector of the Reports which bear his name, the following account of the origin of coat armour, viz. 'When 'Richard I. with a great number of his ſubjects, made a voyage to Jeruſalem in order to 'recover it from the Turks, the commanders in that expedition diſtinguiſhed themſelves 'by certain devices depicted on their ſhields; but this invention not being found ſuffi-'cient to anſwer the end, they made uſe of ſilk coats, with their devices or arms painted 'on the back and breaſt, which ſilk coats were worn over the armour, and from theſe 'came the coat which the heralds now wear, and hence the term Coat of Arms; and 'from this time, nothing interpoſing to prevent it, arms became hereditary, deſcend-'ing to all the ſons, in the nature of Gavelkind.' Vide 1 Inſt. 140. From whence by the way it ſhould ſeem that women are not entitled to the diſtinction of coat armour, though it is the practice of the heralds to blazon arms for unmarried ladies in a lozenge.

The origin of Supporters is thus accounted for: when the exerciſes of tilts and tournaments were in uſe, it was the practice of princes by proclamation to invite, upon particular ſolemnities, knights, and other perſons of martial diſpoſitions, from all parts of Chriſtendom, to make proof of their ſkill and courage in thoſe conflicts; for which purpoſe a plain was uſually choſen, liſts marked out, and barriers erected. Within the liſts were pitched the tents of the combatants, and ſome time before the exerciſes began, ſhields were ſeverally placed at the doors of their tents, with their arms and other devices depicted thereon; and as theſe attracted the eyes of the ſpectators to view and contemplate them, it was thought an addition to the pomp and ſplendour of the ceremony that the ſhields ſhould be ſupported, and the 'ſquires or pages of the knights were thought the propereſt perſons for this employment. Fancy, which was ever at work upon theſe occaſions, ſuggeſted the thought of dreſſing theſe perſons in emblematical garbs, ſuited to the circumſtances of thoſe whom they attended. Some of theſe ſupporters were made to repreſent ſavages, or green Men, ſeemingly naked, but with green leaves on their heads, and about their loins; ſome appearing like ſaracens, with looks that threatened deſtruction to their beholders; others were habited like palmers or pilgrims, and ſome were angels. A little ſtretch of invention led them to aſſume the figure of lions, griffins, and a world of other forms, and hence the uſe of ſupporters became common.

Here it may be obſerved that the bad ſucceſs of the holy war had rendered the name of a ſaracen a terror to all Chriſtendom, and the ſign of the ſaracen's head one of the moſt common for inns of any in England, is a picture of a giant with great whiſkers, and eyes glowing with fire, in ſhort, he is repreſented in the act of blaſpheming. The reaſon of this may be collected from the following curious anecdote, perhaps firſt communicated to writing by Mr. Selden: 'When our countrymen came home from fighting with the ſara-'cens, and were beaten by them, they pictured them with huge big terrible faces (as you 'ſtill ſee the ſign of the ſaracen's head is) when in truth they were like other men. But 'this they did to ſave their own credits.' Table-talk, Tit. War.

Par-

Particular inſtances of that knightly bravery which chivalry inſpired, are not now to be expected, and we have no other evidence than the teſtimony of the ſage writers of romance to induce a belief that Giants were the owners of Caſtles, that Dwarfs were their porters, or that they kept beautiful damſels impriſoned in their dungeons: nevertheleſs it is certain that the exerciſe of arms had a tendency to excite a kind of emulation in the brave and youthful, which was productive of good conſequences, for it gave riſe to that quality which we term Courteſy, and is but a particular modification of humanity; it inſpired ſentiments of honor and generoſity, and taught the candidates for the favour of ladies to recommend themſelves by the knightly virtues of courage and conſtancy.

Milton has in a few words deſcribed thoſe offſprings of chivalry, tilts and tournaments, in the following lines:

> Where throngs of knights and barons bold
> In weeds of peace high triumphs hold,
> With ſtore of ladies, whoſe bright eyes
> Rain influence, and judge the prize
> Of wit, or arms, while both contend
> To win her grace, whom all commend.
>
> L'Allegro.

From the inſtitution of exerciſes of this and the like kind, and from the ſentiments which they are calculated to inſpire, is to be dated the introduction of women on the theatre of life, and the aſſigning to them thoſe parts which nature has enabled them to act with propriety: and from this time they are to be conſidered as parties in the common and innocent amuſements of life, preſent at public feſtivities, and joining in the ſocial and domeſtic recreations of muſic and dancing.

Theſe indulgences it muſt be confeſſed were the prerogative of ladies, and could not in their nature extend to the lower rank of women: the refinement of the times left theſe latter in much the ſame ſtate as it found them: houſhold œconomy, and an attention to the means of thriving, were the diſtinguiſhing characteriſtics of the wives and daughters of farmers, mechanics, and others of that claſs of life. In a poem intitled the Northern Mother's Bleſſing to

her Daughter, written, as it is ſaid, nine years before the death of Chaucer, which contains a curious repreſentation of the manners of the common people, are a great number of excellent precepts for forming the character of a good houſewife, among which are the following.

My doughter gif thou be a wife, wiſely thou werke,
Looke euer thou loue God and the holy kirke,
Go to kirke when thou may, and let for no rayne,
And then ſhall thou fare the bet, when thou God has ſayn:
Full well may they thriue
That ſeruen God in their liue,
My leue dere child.

When thou ſits in the kirke thy bedes ſhalt thou bid;
Therein make no ianglin with friend ne ſib.
Laugh not to ſcorne nodir old ne young,
Be of good bering, and haue a good tongue:
For after thy bering
So ſhall thy name ſpring,
My, &c.

Gif any man with worſhip deſire to wed thee,
Wiſely him anſwere, ſcorne him not what he bee,
And tell it to thy friends, and hide thou it nought;
Sit not by him, nor ſtand not that ſin mow be wrought.
For gif a ſlaunder be once rayſed,
It is not ſo ſone ſtilled,
My, &c.

What man that ſhall wed the fore God with a ring,
Looke thou loue him beſt of any earthly thing;
And meekly him anſwere and not too ſnarching,
So may thou ſlake his yre and be his darling:
Faire words ſlaken yre,
Suffer and haue thy deſire,
My, &c.

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When thou goes by the gate, go not too fast;
Ne bridle not with thy hede, ne thy shoulders cast,
Be not of mony words, ne sweare not to gret,
All euill vices my doughter thou forpet;
For gif thou have an euill name,
It will turne the to grame *,
My, &c.

* * * * * * *
* * * * * * *

Goe not oft to the towne as it were a gaze,
Fro one house to odir for to seeke the maze,
Ne go not to market, thy barrell to fill;
Ne use not the tauern thy worship to spill:
For who the tauern usis,
His thrift he refuses,
My, &c.

* * * * * * *
* * * * * * *

Gif thou be in place where good drink is on loft,
Wheder that thou serue, or thou sit softe;
Meslurely take thou, and get the no blame;
Gif thou be drunken it turnes the to shame.
Who so loues measure and skill,
He shall ofte haue his will,
My, &c.

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* * * * * * *

Go not to the wrastling, ne shoting the cock,
As it were a strumpet or a giglot †.
Be at home doughter, and thy things tend,
For thine owne profit at the latter end.
Mery is owne thing to see,
My dere doughter I tell it thee,
My, &c.

* * * * * * *
* * * * * * *

* GRAME, sorrow, vexation, Lpam, furor. URRY.
† GIGLOT, lascivus, petulans, libidinosus, venereus. JUNIUS.

Huſewifely ſhall thou go on the werk-day:
Pride, reſt, and idlenes, put hem cleane away.
And after on the holy day well clad ſhalt thou be:
The haliday to worſhip, God will loue the
More for worſhip of our Lord,
Than for pride of the world,
My, &c.

* * * * * * *
* * * * * * *

Looke to thy meyny, and let them not be ydell:
Thy husbond out, looke who does much or litell,
And he that does well quite him his meede;
And gif he doe amiſſe amend thou him bidde,
And gif the worke be great, and the time ſtrait,
Set to thy hond, and make a huswife's brayd,
For they will do better gif thou by them ſtond:
The worke is ſoner done, there as is mony hond,
My, &c.

* * * * * * *
* * * * * * *

And looke what thy men doon, and about hem wend.
At euery deede done be at the tone end:
And gif thou finde any fault, ſoone it amend;
Eft will they do the better and thou be neare hand.
Mikell him behoues to doe,
A good houſe that will looke to,
My, &c.

* * * * * * *
* * * * * * *

Looke all thing be well when they worke leauen,
And take thy keyes to the when it is euen;
Looke all thing be well, and let for no ſhame,
And gif thou ſo do thou gets thee the lafs blame;
Truſt no man bett thyſelfe,
Whileſt thou art in thy helth.
My, &c.

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Sit not at euen too long at gaze with the cup
For to wassell and drinke all uppe;
So to bed betimes, at morne rise beliue,
And so may thou better learne to thriue;
He that woll a good house keepe
Must ofte-times breake a sleepe,
My, &c.

* * * * * * *
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Gif it betide doughter thy friend fro the fall,
And God send the children that for bread will call,
And thou haue mickle neede, helpe litle or none,
Thou must then care and spare hard as the stone,
For euill that may betide,
A man before should dread,
My, &c.

* * * * * * *
* * * * * * *

Take heede to thy children which thou hast borne
And wait wel to thy doughters that they be not forlone;
And put hem betime to their mariage,
And giue them of thy good when they be of age,
For maydens bene louely,
But they ben untrusty,
My, &c.

* * * * * * *
* * * * * * *

Gif thou loue thy children hold thou hem lowe,
And gif any of hem misdo, banne hem not ne blow,
But take a good smart rod, and beat hem arowe,
Till they cry mercy, and their gilts bee know,
For gif thou loue thy children wele,
Spare not the yard neuer a deale,
My, &c.*

* The poem from which the above stanzas are taken was printed, together with the stately tragedy of Guistard and Sismond, and a short copy of verses entitled, 'The Way 'to Thrift' by Robert Robinson, for Robert Dexter, in 1597; and in the title-page all the three are said to be 'of great antiquitie, and to have been long reserued in manuscript in 'the studie of a Northfolke gentleman.'

The

The foregoing ſtanzas exhibit a very lively picture of the manners of this country, ſo far as reſpects the conduct and behaviour of a claſs of people, who, at the time when they were written, occupied a ſtation ſome degrees removed above the loweſt; and ſeem to preſuppoſe that women of this rank ſtood in need of admonitions againſt incontinence and drunkenneſs, vices at this day not imputable to the wives of farmers or tradeſmen. It is much to be lamented that the means of recovering the characteriſtics of paſt ages are ſo few, as every one muſt find who undertakes to delineate them. The chronicles and hiſtory of this country, like thoſe of moſt others, are in general the annals of public events; and a hiſtory of local manners is wanting in every country that has made the leaſt progreſs towards a ſtate of civilization. One of the beſt of thoſe very few good ſentiments contained in the writings of the late lord Bolingbroke is this, 'Hiſtory is philoſophy teaching by example.' And men would be leſs at a loſs than they are how to act in many ſituations, could it be known what conduct had heretofore been purſued in ſimilar inſtances. Mankind are poſſeſſed with a ſort of curioſity, which leads them to a retroſpect on paſt times, and men of ſpeculative natures are not content to know that a nation has ſubſiſted for ages under a regular form of government, and a ſyſtem of laws calculated to promote virtue and reſtrain vice, but they wiſh for that intelligence which would enable them to repreſent to their minds the images of paſt tranſactions with the ſame degree of exactneſs as is required in painting. With what view but this are collections formed of antiquities, of various kinds of medals, of marbles, inſcriptions, delineations of ancient ſtructures, even in a ſtate of ruin, warlike inſtruments, furniture, and domeſtic utenſils. Why are theſe ſo eagerly ſought after but to ſupply that defect which hiſtory in general labours under?

Some of our Engliſh writers ſeem to have been ſenſible of the uſefulneſs of this kind of information, and have gratified the curioſity of their readers by deſcending to ſuch particulars as the garb, and the recreations of the people of this country. In the deſcription of the iſland of Britain, borrowed, as it is ſuppoſed, from Leland, by William Harriſon, and prefixed to Hollinſhed's Chronicle, is a very entertaining account of the ancient manner of living in England. Stowe is very particular with reſpect to London, and

ſpends

ſpends a whole chapter in deſcribing their ſports and paſtimes. Hall, in his Chronicle, has gone ſo far as to deſcribe the habits of both ſexes worn at ſeveral periods in this country. Some few particulars relating to the manners of the Engliſh, according to their ſeveral claſſes, are contained in that curious little book of Sir Thomas Smith, De Republica Anglorum; others are to be met with in the Itinerary of Fynes Moryſon, and others to the laſt degree entertaining in that part of the Itinerary of Paul Hentzner, publiſhed by the honourable Mr. Walpole in 1757, with the title of a Journey into England in 1589.

Theſe it is preſumed are the books from which a curious enquirer into the cuſtoms and manners of our fore-fathers would hope for information; but there is exant another, which though a great deal is contained in it, few have been tempted to look into; it is that entitled De Proprietatibus Rerum, of Bartholomæus, written originally in Latin, and tranſlated into Engliſh by John Treviſa, in the year 1398. Of the author and tranſlator the following is an account.

The author, Bartholomæus, ſurnamed Glantville, was a Franciſcan friar, and deſcended of the noble family of the earls of Suffolk, The book, De Proprietatibus Rerum, was written about the year 1366. Treviſa was vicar of the pariſh of Berkeley in the year 1398, and favoured by the then earl of Berkeley, as appears by the following note at the end of this his tranſlation, which fixes alſo the time of making it *.

‘ Endleſſe grace, blyſſe, thankyng, and prayſyng unto our Lorde
‘ God omnipotent be giuen, by whoos ayde and helpe this transla-
‘ cyon was ended at Berkeleye the ſyxte daye of Feuerer, the yere of
‘ our Lord M.cccIxxxxviii. the yere of the reyne of kynge Rycharde
‘ the ſeconde, after the conqueſte of Englonde xxii. The yere of my
‘ lordes aege ſyre Thomas lorde of Berkeleye that made me to make
‘ this translacyon xlvii.

It ſeems that the book in the original Latin was printed at Haerlem in 1485; but as to the tranſlation, it remained extant in written copies till the time of Caxton, who firſt printed it in Engliſh, as

* Vid. Tann. Biblioth. Brit. pag. 326. The ſame Treviſa tranſlated alſo out of Latin into Engliſh the Bible, and the Polychronicon of Ranulph Higden. Ibid. pag. 720.

appears

appears by the Proem of a ſubſequent impreſſion of it by Wynken de Worde, ſome time before the year 1500.

It was again printed in 1535 by Thomas Berthelet; and in 1582, one Stephen Batman, a profeſſor of divinity, as he ſtyles himſelf, publiſhed it with the title of Batman upon Bartholome his booke De Proprietatibus Rerum, with additions. Like many other compilations of thoſe early times, it is of a very miſcellaneous nature, and ſeems to contain the whole of the author's reading on the ſubjects of theology, ethics, natural hiſtory, medicine, aſtronomy, geography, and other mathematical ſciences. What renders it worthy of notice in this place is, that almoſt the whole of the laſt book is on the ſubject of muſic, and contains, beſides a brief treatiſe on the ſcience; an account of the inſtruments in uſe at the time when it was written. This treatiſe is the more to be valued, as it is indiſputably the moſt ancient of any ever yet publiſhed in the Engliſh language on the ſubject of muſic, for which reaſon the whole of it is inſerted verbatim in a ſubſequent part of this work.

The ſixth book contains twenty-ſeven chapters, among which are theſe with the following titles De Puero, De Puella, De Ancilla, De Viro, De Patre, De Servis, De Proprietatibus Servi mali, De Proprietatibus boni Servi, De Bono Domino; theſe ſeveral chapters furniſh the characteriſtics of childhood, youth, and mature age, at the time when this author wrote. And though it is true that this ſixth book has little to do with muſic, and the mention of ſongs and carrols does but occaſionally occur in it; nevertheleſs the ſtyle of this author is, in reſpect of his antiquity, ſo venerable, his arrangement of the different claſſes of life ſo juſt, and the picture exhibited by him of ancient manners in this country ſo lively, and to all appearance true, that a ſhort digreſſion from the purpoſed work to that of Bartholomeus, will carry its own apology to every inquiſitive and curious obſerver of human life and manners.

Of children he ſays, that when a child has paſſed the age of ſeven years, he is 'ſette to lernynge, and compellid to take lernynge and 'thaſtyſynge*.' At that age he ſays they are 'plyaunt of body, able

* In the infancy of literature the correction of children, in order to make them diligent and obedient, ſeems to have been carried to great exceſs in this and other countries; in the poem above-cited the daughter is exhorted in the education of her children 'not to be ſpar-'ing of the yard,' i. e. not to refrain from beating them with a ſtick with which cloth is meaſured; and it is probably owing to Mr. Locke's Treatiſe on Education that a milder

‘ and lyghte to moeuynge, wytty to lerne carolles, and wythoute be=
‘ syneſſe, and drede noo perylles more thane betynge with a rodde;
‘ and they loue an apple more than golde.’ Farther that they ‘ loue
‘ playes, game, and vanytee, and forſake worthynes; and of contra=
‘ rite, for mooſt worthy they repute leeſt worthy, other not worthy,
‘ and deſire thynges that is to theym contrary and greuous; and ſette
‘ more of the ymage of a chylde than of thymage of a man; and make
‘ ſorrolve and woo, and wepe more for the loſſe of an apple than for
‘ the loſſe of theyr heritage; and the goodneſſe that is done for theym
‘ they lete it paſſe out of mynde. They deſire all thynges that they
‘ ſe, and praye and aske wyth voyce and wyth honde. They loue
‘ talkynge and counſeylle of ſuch children as they ben, and voyde com=
‘ pany of olde men. They kepe no counſeylle, but they telle all that
‘ they here: ſodeinly they laugh, and ſodenly they wepe: alwaye they
‘ crye, jangle, and jape, uneth they ben ſtylle whyle they ſlepe.
‘ Whan they ben wasſhe of fylthe, anone they defoyle themſelfe ayen;
‘ whan the moder wasſhith and kometh them they kick and ſpraul,
‘ and put wyth fete and wyth hondes, and wythſtondyth wyth al theyr
‘ myghte, for they thynke onnly on wombe-joy, and knowe not the
‘ meſure of their wombes: they deſire to drynke alwaye uneth they
‘ are oute of bedde, whan they crie for mete an oue.

and more rational method of inſtitution prevails at this day: it ſeems as if men thought that no proficiency could be made in learning without ſtripes. When Heloiſſa was committed to the tuition of Abaelard, he was inveſted by her uncle with the power of correcting her, though ſhe was then twenty-two years of age. The lady Jane Gray complained very feelingly to Aſcham of the pinches, nippes, and bobbes, and other nameleſs ſeverities which ſhe underwent from her parents in order to quicken her diligence in learning. See a letter of Roger Aſcham to his friend Sturmius, in the Epiſtles of the former, and the Scholemaſter of Aſcham. Tuſſer, the author of the Five hundred Points of Huſbandry, ſpeaks of his ‘ toozed ears and bobbed lips,’ and other hardſhips which he ſuſtained in the courſe of his education; and mentions with a kind of horror the ſeverity of Udal, the maſter of Eton ſchool, who gave him at once fifty-three ſtripes for that which was either none, or at moſt a very ſmall fault. The cruelty of this man elſewhere appears to have been ſo great as to afford a reaſon to many of the boys for running away from the ſchool, as is related by Aſcham in his Scholemaſter. Even ſo late as the reign of Charles II. the correction of a young gentleman in the courſe of his exerciſes was very common, as appears from the caution which the duke of Newcaſtle gives to the teachers of the art of horſemanſhip, not to ‘ revile their pupils with harſh language, nor to throw ‘ ſtones at them’, which, ſays he, ‘ many maſters do, and for that purpoſe carry them in ‘ their pockets.’

In the sixth chapter a damsel is thus described:

[De Puella.] 'A mayde, chylde, and a damoysel is callyd Puella, 'as it were Clene and Pure as the blacke of the eye. Amonge all 'thynges that ben louyd in a mayden, chastyte and clennesse ben 'louyd most. Men byhoue to take hede of maydens, for they ben 'hote and moyste of complexyon, and tendre, smale, plyaunt, and 'fayr of disposycyon of body. Shamfaste, ferdefull, and mery, 'touchynge with affeccyon, delycate in clothynge, for, as Senica 'sayth, that semely clothynge bysemyth to them well that ben chaste 'damoysels. Puella is a name of aege of soundnes wythout wem, 'and also of honeste. And for a woman is more meker than a 'man, and more envyous, and more laughynge and louynge, and 'males* of soule is more in a woman than in a man; and she is 'of feble kynde, and she makyth more lesynges, and is more shame-'fast, and more slowe in werkynge, and in meuynge than is a man.

[De Ancilla.] 'A seruant-woman is ordeyned to lern the wyues 'rule as it is put to offyce, and werke of trauayle and of defoyle, and 'is fedde wyth grete mete and simple, and clothed in foule clothes, 'and kepte lowe under the yocke of thraldom and of seruage; and 'yf she conceyue a chylde, she is yeue in thralle, or it be born, and 'take from the moders wombe to seruage. Also yf a seruyng-wo-'man be of bond condycyon she is not suffred to take an husbond at 'her owne wylle: and he that weddyth her, yf he be fre afore, he 'is made bonde after the contracte. A bonde-seruaunte-woman is 'boute and solde lyke a beest; and yf a bonde-seruaunt-man or 'woman is made fre, and afterwarde unkynde, he shall be callyd 'and brought ayen into charge of bondage and of thraldom. Also a 'bonde seruant suffrith many wronges, and is bete wyth roddes, 'and constreyned, and holde lowe wyth dyuerse and contrary 'charges and trauelles; amonges wretchydnes and woo, uneth he 'is suffred to reste or to take brethe; and therefore amonge all 'wretchydnes and woo the condycyon of bondage and thraldom is 'most wretchid. It is oo proprite of bonde-seruynge-wymmen, 'and of them that ben of bonde condycyon, to grutche and to be 'rebell and unbuxom to theyr lordes and ladies. And whan they 'ben not holde lowe wyth drede, their hertes swelle, and wex

* Malice.

'stoute

‘ ſtoute and proude ayenſt the commaundmentes of their ſoueraynes,
‘ as it ſarid of Agar, a woman of Egypt, ſeruaunt of Saira, for
‘ ſhe ſawe that ſhe had conceyued, and was wyth chyld, and dyſ-
‘ pleyſed her owne lady, and wolde not amende her; but then her
‘ lady putte her to be ſcourged, and bete her, and ſoo it is writ
‘ that Saira chaſtyſed her and bete her, &c. Pryde makyth bonde-
‘ men and wymmen meke and lowe: and goodly loue makyth theim
‘ prowde, and ſtoute, and dyſpiteous; and ſo it is ſayd there it is
‘ wryrte, he that nourysſhyth his ſeruant delycatly, he ſhall fynde
‘ hym rebell at thende.

[De Viro.] ‘ A man is callyd Vir in Latyn, and hath that name
‘ of mighte and uertue, and ſtrengthe, for in myghte, and in
‘ ſtrengthe a man paſſyth a woman. A man is the hede of a wo-
‘ man, as the Appoſtle ſayth, therefore a man is bounde to rule
‘ his wife, as the heed hath cure and rule of the body. And a
‘ man is callyd Maritus, as it were wardynge and defendyng the
‘ moder, for he takyth warde and keppynge of his wyfe, that is
‘ moder of the chyldren, and is callyd Sponſus alſo, and hath that
‘ name of Spondeè, for he byhotyth and oblygith himſelf; for in
‘ the contracte of weddinge he plighteth his trouth to lede his lyfe
‘ wyth hys wyfe, wythout departynge, and to paye her dettes, and
‘ to kepe and loue her afore all other. A man hath ſoo grete loue
‘ to his wyfe, that becauſe hereof he auentryth hymſelf to perylles,
‘ and ſettyth her lone afore his moders loue; for he dwellyth with
‘ his wyfe, and forſakyth his moder and his fader, for ſoo ſayth
‘ God, a man ſhall forſake fader and moder, and abyde wyth his
‘ wyfe.

‘ Afore weddynge the ſpouſe thynkyth to wynne the loue of her
‘ that he wolwyth, with yefte, and certefyeth of his wyll wyth lettres
‘ and meſſengers, and wyth diuerſe preſents, and yeuyeth many
‘ yeftes and moche good and catayle, and promyſeth moche more;
‘ and to playſe her puttyth hym to diuerſe playes and games
‘ among gadering of men; and uſe ofte dedes of armes of myght
‘ and of mayſtry; and makyth hym gay and ſemely in dyuerſe
‘ clothynge and araye; and all that he is prayed to giue thereto
‘ for her loue he yeuyeth, and dooth anone with all his myght,
‘ and denyeth no peticyon that is made in her name, and for

‘ her loue. He ſpekyth to her pleyſauntly, and byholdeth her cheer
‘ in the face wyth pleyſynge and glad cheer, and wyth a ſharp eye,
‘ and aſſentyth to her at laſte, and tellith openly his wyll in preſence
‘ of her frendes, and ſpouſith her with a rynge. and takyth her to
‘ wyfe, and yeueth her yeftes in token of contract of weddynge, and
‘ makyth her chartres and dedes of graunt, and of yeftes; and mak-
‘ yth reuels, and feeſtes, and ſpouſayles, and yeuyth many good
‘ yeftes to frendes and giſtes, and comfortyth and gladdith his giſtes
‘ with ſonges and ypes, and other mynſtralſye of muſyke: and after-
‘ warde he bringeth her to the pryuitees of his chambre, and makyth
‘ her felow at borde and at bedd; and thene he makyth her lady of
‘ money, and of his hous meyny. Thene he hath cauſe to her as his
‘ owne, and takyth the charge and keepynge of her, and ſpecyally
‘ louyingly auyſeth her yf ſhe doe amys, and takyth of her berynge
‘ and gooynge, of ſpekynge and lokynge; of her paſſynge and ayen-
‘ compynge, and entrynge. Noo man hath more welth than he that
‘ hath a gode woman to his wyfe, and no man hath more woo than
‘ he that hath an euyll wyfe, eryenge and janglynge, chydynge and
‘ ſkoldynge, dronklewe and unſtedfaſte, and contrary to hym: coſt-
‘ lewe, ſlowte, and gaye, enuyous, noyful, leyynge ouer londes,
‘ moch ſuſpycyous, and wrathful.

‘ In a good ſpouſe and wyfe byhoueth thiſe condycyons, that ſhe be
‘ beſye and deuote in goddys ſeruyſe; meke and ſeruyſeable to her huſ-
‘ bowde, and fayre ſpekynge and goodly to her meyny; mercyable and
‘ good to wretches that ben nedy, eaſy and peaſyable to her neygh-
‘ bours, ready waar and wiſe in thynges that ſhold be auoyed, rygh-
‘ full and pacyent in ſuffrynge, beſy and dilygente in her doinge, ma-
‘ nerly in clothynge, ſobre in mouyng, waar in ſpekynge, chaſte in
‘ lokynge, honeſte in beringe, ſadde in goynge, ſhamfaſte amonge the
‘ people, mery and gladde amonge men wyth her husbonde, and chaſte
‘ in pryuyte. Such a wyfe is worthy to be prayſed that entendyth
‘ more to pleyſe her husbonde wyth her homely word, than with her
‘ gayly pinchynge and nyceteeſ, and deſpreth more with vertues than
‘ with fayr and gay clothes. She uſyth the goodnes of matrymony
‘ more bycauſe of chyldren than of fleſhly lykynge, and more lykynge
‘ in chyldren of grace than of kynde.’

A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC.

BOOK II. CHAP. I.

THE deſcription given by Bartholomæus of the ſeveral ſtates and conditions of life, refer to the relations of father, mother, ſon, daughter, and female ſervant, and the duties reſulting from each, adapted to the manners of the fourteenth century, which, though comparatively rude and unpoliſhed, were not ſo very coarſe and ſordid as not to admit of thoſe recreations and amuſements, which are common to all ages and countries, and are indeed as neceſſary for the preſervation of mental as corporeal ſanity, and among theſe are to be reckoned muſic and dancing.

Mention has already been made in general terms of thoſe ſongs and ballads which were the entertainment of the common people; and examples of poetical compoſitions, ſuited to the mouths of the vulgar, will occur in their place. It may be neceſſary however to premiſe that the intercourſe between the ſexes was carried on in the moſt homely manner, and advances in love made in ſuch terms as would ſhock a modern ear. In a ballad known by the name of Mannerly Margery Milk and Ale, mentioned by Skelton in his poem entitled

titled the Crown of Laurell, with an intimation that he himſelf was the author of it *, a young clerk or ſcholar makes love to a milk-maid, who at firſt ſwears by Chriſt that ſhe will not be 'japed in 'her body,' but in a few minutes conſents, and afterwards conjures her lover by the remembrance of him who died for us, to marry her. And in another ſomewhat leſs ancient, a girl ſuppoſed to have been gotten with child, laments her misfortune in theſe words:

Every mornyng erly
My ſtomacke is all quaſie:
It hurtith me
Full greuouſely,
With ſickneſe am I bound:
God and our bleſſyd lady,
And alſo good king Henry,
Send me ſome remedy
To keepe my belly downe;
Downe downe now jentil belly downe.

Theſe it may be ſaid are very homely repreſentations of ancient manners: it is true they are, but they are repreſentations of the manners of homely and uninſtructed people, the better ſort of both ſexes entertaining formerly, as now, very different ſentiments; and what reſpect and civilities were anciently thought due to women of rank and character, may be learned from the feigned converſations between knights and their ladies, with which the old romances abound. Nay, ſuch was the reſpect paid to the chaſtity of women, that the church lent its aid to qualify men for its protection; and over and above the engagements which the law of arms required as the condition of knighthood, moſt of the candidates for that honour, that of the Bath in particular, were obliged to faſt, to watch, to pray, and to receive the ſacrament, to render them ſuſceptible of it; and their inveſtiture was attended with ceremonies which had their foundation in Gothic barbariſm and Romiſh ſuperſtition. How long the idea of ſanctity of life and manners continued to make a part of the knightly

* It is hereinafter inſerted with the muſical notes by Robert Cornyſh of the chapel to Hen. VII. from a MS. late of Mr. Ralph Thoreſby, mentioned in the Catalogue of his Muſeum, at the end of his Hiſtory of Leeds, pag. 517.

cha-

character, may be inferred from Caxton's recommendation of his Boke of the Ordre of Chyvalry or Knighthood, tranſlated out of French, and imprinted by him, wherein are theſe words: 'O ye 'knights of Englond! where is the cuſtom and uſage of noble chy= 'valry that was uſed in thoſe dayes? What do you now, but go to 'the baynes, [baths,] and play at dyce? and ſome not well aduiſed, uſe 'not honeſt and good rule, agayn all order of knighthood. Leue 'this, leue it, and rede the noble volumes of Saynt Greal*, of Lan= 'celot, of Galaad, of Triſtram, of Perſeforeſt, of Percyual, of Ga= 'wayne, and many mo: There ſhall ye ſee manhode, curtoys, and 'gentleneſs; and loke in latter dayes of the noble acres ſyth the 'conqueſte, as in king Richard's dayes, Cuer de Lion: Edward I. 'and III. and his noble ſonnes: Sir Robert Knolles, &c. Rede, 'Froiſſart. Alſo behold that victorious and noble king, Harry the 'Fifth, &c.'

But to reaſſume the propoſed diſcrimination between the manners of the higher and lower orders of the people. It is certain that the courteſy and urbanity of the one was at leaſt equal in degree to the rudeneſs and incivility of the other; for, not to recur to the compoſitions of the Provençal poets, Boccace himſelf is in his poetical compoſitions the ſtandard of purity and elegance. He it is ſaid was the inventor of the Ottava Rima, of which a modern writer aſſerts that it is the nobleſt concatenation of verſes the Italians have; and the ſonnets, and other poetical compoſitions interſperſed throughout the

* The noble volume thus entitled is ſaid to be no other than the romance of Sir Lancelot of the Lake, and King Arthur and his Knights. See the Supplement to the tranſlator's preface to Jarvis's Don Quixote, where it is alſo ſaid that St. Greaal was the name given to a famous relic of the holy blood, pretended to have been collected into a veſſel by Joſeph of Arimathea, and that the ignorance of the times led men to the belief that it was the name of a knight. Huetius, in his Treatiſe on the Origin of Romances, ſays that Kyrie Eleiſon [Lord have mercy on us] and Paralipomenon [the title of the two books of Chronicles] and another eminent writer adds the word Deuteronomy, were in like manner taken for the names of ſaints or holy men. Other inſtances to this purpoſe might be produced, but this that follows of St. Veronica a holy young woman ſaid to have been poſſeſſed of a handkerchief with the impreſſion of Chriſt's face on it, ſurpaſſes all of the kind. Miſſon, in his Deſcription of the Chapel of the Holy Handkerchief [Le Saint Suaire] at Turin, giving an account of this ineſtimable relic, relates the ſtory of it in theſe words: 'It is a pretended 'veil, or handkerchief, which was preſented (ſays the tradition) to our Saviour as he was 'carrying the croſs (according to St. John) by a maid named Veronica. They pretend 'that Jeſus Chriſt wiped his face with it, and gave it back to her who had preſented him 'with it; and that the face of Jeſus Chriſt remained imprinted upon it with ſome colour. 'This is the holy handkerchief, Sudarium; and as for Veronica, the devout virgin,' tis a 'pretty

Decameron, may ſerve to ſhew what a degree of refinement prevailed in the converſations of the better ſort at that early period. If farther proofs were wanting, the whole of the compoſitions of Petrarch might be brought in ſupport of this aſſertion. The ſonnets of this elegant and polite lover are not more remarkable for their merit as poetical compoſitions, than for chaſtity and purity of ſentiment: and much of that eſteem and reſpect with which women have long been treated, is owing to thoſe elegant models of courtſhip contained in the addreſſes of Petrarch to his beloved Laura, which have been followed, not only by numberleſs of his own countrymen, but by ſome of the beſt poets of this nation, as namely, the earl of Surrey, Sir Thomas Wiat, Sir Edward Dyer, Vere, earl of Oxford, Spenſer, Shakeſpeare, and others.

A few enquiries touching the recreation of dancing, will lead us back to the ſubject of this hiſtory, from which it is to be feared the foregoing diſquiſition may be thought a digreſſion; and here it is to be obſerved, that even at the times now ſpoken of, dancing was the diverſion of all ranks of people; though to aſcertain the particular mode of this exerciſe, and how it differed from that now in uſe, is a matter of great difficulty. The art of Orcheſography, or denoting the ſeveral ſteps and motions in dancing by characters, is a modern invention of a French maſter, Monſ. Beauchamp, who lived in the time of Lewis XIV though it has been improved and perfected by another, namely, Monſ. Feuillet *; and of the ſeveral kinds of dance

'pretty diverting ſtroke of ignorance: with theſe words Vera Icon, that is to ſay, a true 'image or repreſentation (viz. of the face of Jeſus Chriſt) thoſe curious doctors have made 'Veronica, and afterwards they took a fancy that Veronica was the name of the pretended 'young woman ſuppoſed by themſelves to have preſented her handkerchief to our Saviour. 'The Sudarium was carried from Chamberry in the year 1532, the chappel where it was 'at Chamberry having been accidentally burnt. There are five or ſix more at Rome 'and other places. See Reiſkius de Imaginibus Chriſti, and Bede de Locis ſanctis.' Miſſon's new Voyage to Italy, London, 1714, vol. II. part II. pag. 388 The famous ſtory of the eleven thouſand virgins is as void of foundation in hiſtorical truth as that above related. It aroſe thus: ſome blunderer ſeeing in a calendar upon the twelfth of the calends of November, *Undecimilla, Virgo & Martyr*, red *Undecim mille*; and of courſe *Virgines & Martyres*. Undecimilla, a diminutive of *Undecima*, was undoubtedly the name of a woman, probably the eleventh child of her parents, who might have been a martyr. Vide Pref. to Caſley's Catalogue of the Manuſcripts of the King's Library, pag. xvii.

* Furetiere, in his Dictionary, aſcribes this invention to one Thoinet Arbeau, a Frenchman, mentioned by Walther in his Muſical Lexicon, pag. 43, to have publiſhed in 1558, a book with the title of Orcheſographie. Furetiere confeſſes he never could get a ſight

in faſhion in the days of queen Elizabeth, we know little more than the names, ſuch as the Galliard, the Pavan *, the Coranto, and ſome others. Sir Thomas Elyot, in his book called the Governor, ſays in general, that dancing by perſons of both ſexes is a myſtical repreſentation of matrimony, theſe are his words: 'It is diligently to be 'noted that the company of man and woman in dauncing, they 'both obſerving one number and time in their mouings, was not 'begun without a ſpecial conſideration, as well for the conjunction 'of thoſe two perſonnes, as for the imitation of ſundry vertues which 'be by them repreſented †.

'And foraſmuch as by the joyning of a man and woman in 'dauncing may be ſignified matrimony, I could in declaring the 'dignitie and comoditie of that ſacrament make intier volumes if it 'were not ſo commonly knowen to al men, that almoſt every frier 'lymitour caryeth it written in his boſome ‡.'

And elſewhere he ſays, 'In every daunce of a moſt ancient cuſ-'tome ther daunced together a man and a woman, holding each 'other by the hand or by the arme, which betokeneth concord. 'Now it behoueth the dauncers, and alſo the beholders of them, to 'know al qualities incident to a man, and alſo al qualities to a wo-'man likewiſe appertaining ‖.'

A little farther he ſpeaks of a dance called the Braule, by which he would have his reader underſtand a kind of dancing, the motions and geſticulations whereof are calculated to expreſs ſomething like altercation between the parties: whether this term has any relation to that of the Branſle of Poitiers, which occurs in Morley's Introduction, may be a matter of ſome queſtion: Minſheu and Skinner derive it from the verb Branſler, Vibrare, to brandiſh; the former explains the word Braule, by ſaying it is a kind of dance. Phillips is more particular, calling it 'a kind of dance in which ſeveral per-'ſons danced together in a ring, holding one another by the hand.'

a ſight of the book; but Mr. Weaver the dancing-maſter, who had peruſed it, ſays that it treats on dancing in general, beating the drum, and playing on the fife; and contains nothing to the purpoſe of the Orcheſography here ſpoken of. Feüillet's book was tranſlated into Engliſh, and publiſhed by Mr. Weaver about the beginning of this century. Vide Weaver's Eſſay towards an Hiſtory of Dancing, 12mo. pag. 171.

* See an explanation of theſe two words in a ſubſequent note. The Coranto is of French original, and is well underſtood to mean a kind of dance reſembling running.

† Pag. 69. a. ‡ Ibid. ‖ Ibid. 69. b.

Over and above this particular ſpecification of one of the old dances, Sir Thomas Elyot mentions ſome other kinds, as Bargenettes, Pauyons, Turgyons *, and Roundes, concerning which he ſays, 'that as for the ſpecial names, they were taken as they be 'now, either of the names of the firſt inventours, or of the meaſure 'and number that they do conteine; or of the firſt words of the 'dittie which the ſong comprehendeth, wher-off the daunce was 'made. In every of the ſaid daunces there was a continuitie of 'mouing the foote and body, expreſſing ſome pleaſaunt or profit-'able affects or motions of the mind †.'

This account carries the preſent enquiry no farther back than to ſomewhat before the author's time, who flouriſhed under Henry the Eighth, and whoſe book is dedicated to that monarch; and therefore what kind of dances were in uſe during the preceding century cannot at this diſtance of time be aſcertained.

It is highly probable that in this period the Morrice Dance was introduced into this and other countries; it is indiſputable that this dance was the invention of the Moors, for to dance a Moriſco is a term that occurs in ſome of our old Engliſh writers. The lexicographers ſay it is derived from the Pyrrhic dance of the ancients, in which the motions of combatants are imitated. All who are acquainted with hiſtory know, that about the year 700 the Moors being invited by count Julian, whoſe daughter Cava Roderic king of Spain had forced, made a conqueſt of that country; that they mixed with the natives, built the city of Granada, and were hardly expelled in the year 1609. During their continuance in Spain, notwithſtanding the hatred which the natives bore them, they intermarried with them, and corrupted the blood of the whole kingdom: many of their cuſtoms remain yet unabrogated; and of their recrea-

* Of the word Bargenett there is no explanation to be met with in any of our lexicographers, and yet in the collection of poems entitled England's Helicon, is one called the Barginet of Antimachus. Skinner has Bargaret, Tripudium Paſtoritium, a dance uſed by ſhepherds, from the French Berger a ſhepherd. For Turgyon no ſignification is to be found.

The Pavan, from Pavo, a peacock, is a grave and majeſtic dance; the method of performing it was anciently by gentlemen, dreſſed with a cap and ſword; by thoſe of the long robe in their gowns; by princes in their mantles; and by ladies in gowns with long trains, the motion whereof in the dance reſembled that of a peacock's tail. This dance is ſuppoſed to have been invented by the Spaniards, Graſſineau ſays its tablature on the ſcore is given in the Orcheſographia of Thoinet Arbeau. Every Pavan has its Galliard, a lighter kind of air, made out of the former.

† Ibid. 68. b.

tions,

tions, the dance now ſpoken of is one. The practice of dancing with an inſtrument called the Caſtanet, formed of two ſhells of the cheſnut, is ſo truly of Mooriſh original, that at this day a puppet-ſhew is hardly complete without a dance of a Moor to the time of a pair of Caſtanets, which he rattles in each hand. Nay, the uſe of them was taught in the dancing-ſchools of London till the beginning of the preſent century; and that particular dance called the Saraband is ſuppoſed to require, as a thing of neceſſity, the muſic, if it may be called ſo, of this artleſs inſtrument *.

But to return to the Morrice Dance, there are few country places in this kingdom where it is not known; it is a dance of young men in their ſhirts, with bells at their feet, and ribbands of various colours tied round their arms, and ſlung acroſs their ſhoulders. Some writers, Shakeſpear in particular, mention a Hobby-horſe and a Maid Marian, as neceſſary in this recreation. Sir William Temple ſpeaks of a pamphlet in the library of the earl of Leiceſter, which gave an account of a ſet of morrice-dancers in king James's reign, compoſed of ten men or twelve men, for the ambiguity of his expreſſion renders it impoſſible to ſay which of the two numbers is meant, who went about the country: that they danced a Maid Marian, with a tabor and pipe, and that their ages one with another made up twelve hundred years †. It ſeems by this relation, which the author has given with his uſual inaccuracy of ſtyle and ſentiment, that theſe men were natives of Herefordſhire.

It ſeems that about the year 1400 the common country dance was not ſo intricate and mazy as now. Some of the ancient writers, ſpeaking of the Roundelay or Roundel, as a kind of air appropriated to dancing, which term ſeems to indicate little more than dancing in a circle with the hands joined. Stowe intimates that before his time the common people were uſed to recreate themſelves abroad, and in the open air, and laments the uſe of thoſe diverſions which were followed within doors, and out of the reach of the public eye; and while dancing was practiſed in fields and other open places, it ſeems

* 'I remember' ſaid an old beau of the laſt age (ſpeaking of his mother as one of the moſt accompliſhed women of her time) 'that when Hamet Ben Hadgi, the Morocco ambaſſador, was in England, my mother danced a ſaraband before him with a pair of Caſtanets in each hand; and that his excellency was ſo delighted with her performance, that as ſoon as ſhe had done he ran to her, took her in his arms, and kiſſed her, proteſting that ſhe had half perſuaded him that he was in his own country.'

† Miſcel. part III. pag. 277.

to have been no reproach to men of grave profeſſions to join in this recreation, unleſs credit be given to that bitter ſatire againſt it contained in the Stultifera Navis, or the Ship of Fools, written in Dutch by Sebaſtian Brant, a lawyer, about the middle of the fifteenth century, afterwards tranſlated into Latin by James Locher, and thence into Engliſh by Alexander Barclay, in which the author thus exclaims againſt it:

‘ What els is daunſing, but even a nurcery,
‘ Or els a bayte to purchaſe and mayntayne
‘ In ponge heartes the vile ſinne of ribawdry,
‘ Them fettring therin, as in a deadly chayne?
‘ And to ſay truth, in wordes cleare and playne,
‘ Generous people have all their whole pleaſaunce
‘ Their vice to noriſhe by this unthrifty daunce.
* * * * * * *
* * * * * * *
‘ Then it in the earth no game is more damnable:
‘ It ſemeth no peace, but battayle openly;
‘ They that it uſe of mindes ſeme unſtable,
‘ As mad folk running with clamour ſhout and cry.
‘ What place is voide of this furious folly?
‘ None, ſo that I doubt within a while
‘ Theſe fooles the holy church ſhall defile.

‘ Of people what ſort or order may we find,
‘ Riche or poore, hye or lowe of name,
‘ But by their fooliſhneſs and wanton minde,
‘ Of eche ſorte ſome are geven unto the ſame.
‘ The prieſtes and clerkes to daunce have no ſhame;
‘ The frere or monke in his frocke and cowle,
‘ Muſt daunce in his doctor, leping to play the foole.

‘ To it comes children, maydes, and wives,
‘ And flatering ponge men to ſee to haue their pray,
‘ The hande in hande great falſhode oft contrives,
‘ The old queane alſo this madneſs will aſſay;
‘ And the olde dotarde, though he ſcantly may,

‘ For

'For age and lamenes styrre eyther foote or hande,
'Yet playeth he the foole with other in the bande *.

'Then leape they about as folke past their minde,
'With madnes amased renning in compace,
'He most is commended that can most lewdenes finde,
'Or can most quickly renne about the place,
'There are all maners used that lacke grace,
'Moving their bodies in sygnes full of shame,
'Which doth their heartes to sinne right sore inflame.

'Do away your daunces ye people much unwise,
'Desist your fooliſhe pleasure of travayle:
'It is methinke an unwyse use and gyse
'To take such labour and payne without avayle;
'And who that suspecteth his maide or wives tayle
'Let him not suffer them in the daunce to be,
'For in that game though sice or sinke them fayle,
'The dice oft runneth upon the chaunce of three.'

The ſame author cenſures as fooliſh and ridiculous the cuſtom of going about the ſtreets with harps, lutes, and other inſtruments by night; and blames young men for ſinging ſongs under the windows of their lemans; in ſhort, the practice here meant is that of ſerenading,

* It ſeems that the recreation of dancing was in ancient times practiſed by men of the graveſt profeſſions. It is not many years ſince the Judges, in compliance with ancient cuſtom, danced annually on Candlemas-day in the hall of Serjeant's Inn, Chancery lane. Dugdale, ſpeaking of the revels at Lincoln's Inn, gives the following account of them.

'And that nothing might be wanting for their encouragement in this excellent ſtudy '[the law] they have very anciently had Dancings for their recreations and delight, com-'monly called revels, allowed at certain ſeaſons; and that by ſpecial order of the ſociety, 'as appeareth in 9 Hen. VI. viz. that there ſhould be four revels that year, and no more; 'one at the feaſt of All-hallown, another at the feaſt of St. Erkenwald; the third at the 'feaſt of the Purification of our Lady; and the fourth at Midſummer-day, one perſon 'yearly elected of the ſociety being made choice of for director in thoſe paſtimes, called 'the maſter of the revels. Which ſports were long before then uſed.' And again he ſays, 'Nor were theſe exerciſes of dancing merely permitted, but thought very neceſſary, as it 'ſeems, and much conducing to the making of gentlemen more fit for their books at 'other times; for by an order made 6th Feb. 7 Jac. it appears that the under bar-'riſters were by decimation put out of commons for example's ſake, becauſe the whole 'bar offended by not dancing on Candlemas day preceding, according to the ancient 'order of this ſociety when the judges were preſent; with this that if the like fault were 'committed afterwards they ſhould be fined or diſbarred.' Dugd. Orig. Jurid. cap. 64.

which is yet common in Spain, and other parts of Europe, and is allowed by him, even in his time, to have been more frequent abroad than in this country. The verſes are very humourous and deſcriptive, and are as follows:

‘ The furies fearful, ſprong of the floudes of hell,
‘ Bereth theſe uagabondes in their minds, ſo
‘ That by no meane can they abide ne dwell
‘ Within their houſes, but out they nede muſt go;
‘ More wildly wandring then either bucke or doe.
‘ Some with their harpes, another with their lute,
‘ Another with his bagpipe, or a fooliſhe flute.

‘ Then meaſure they their ſonges of melody
‘ Before the doores of their lemman deare;
‘ Howling with their fooliſhe ſonge and cry,
‘ So that their lemman may their great folly heare:
‘ And till the Jordan make them ſtande areare,
‘ Caſt on their head, or till the ſtones flee,
‘ They not depart, but couept there ſtill to bee.

‘ But yet moreover theſe fooles are ſo unwiſe,
‘ That in colde winter they uſe the ſame madnes.
‘ When all the houſes are lade with ſnowe and yſe,
‘ O madmen amaſed, unſtable, and witleſs!
‘ What pleaſure take you in this your fooliſhneſs?
‘ What joy haue ye to wander thus by night,
‘ Saue that ill doers alway hate the light?

‘ But fooliſhe youth doth not alone this uſe,
‘ Come of lowe birth, and ſimple of degree,
‘ But alſo ſtates themſelves therein abuſe,
‘ With ſome ponge fooles of the ſpiritualtie:
‘ The fooliſhe pipe without all gravitie
‘ Doth eche degree call to his frantic game;
‘ The darknes of night expelleth feare of ſhame.

‘ One barketh, another bleatheth like a ſhepe;
‘ Some rore, ſome countre, ſome their ballades fayne;
‘ Another from ſinging geveth himſelf to wepe;

‘ When

‘ When his ſoveraigne lady hath of him diſdayne,
‘ Or ſhutteth him out: and to be ſhort and playne,
‘ Who that of this ſort beſt can play the knave,
‘ Looketh of the other the mayſtery to have.

‘ The fooliſhe husbande of this ſorte is one,
‘ With wanton youth wandring by night alſo,
‘ Leaving his wife at home in bed alone,
‘ And geueth hir occaſion often to miſdo;
‘ So that while he after the owle doth go,
‘ Feeding the coucko, his wife her time doth watch,
‘ Receiuing another whoſe egges ſhe doth hatch.

‘ When it is night, and eche ſhould drawe to reſt,
‘ Many of our fooles great payne and watching take
‘ To proue mayſtryes, and ſee who can drinke beſt,
‘ Eyther at the tauerne of wine or the ale ſtake,
‘ Eyther all night watcheth for their lemmans ſake,
‘ Standing in corners like as it were a ſpye,
‘ Whether that the wether be whot, colde, wet, or dry.’

The paſſages above cited are irrefragable evidence, not only that dancing was a favourite recreation with all ranks of people at the period now ſpoken of, but that even then it was ſubject to rule and meaſure: and here a great difficulty would be found to attend our reſearches, ſuppoſing muſic to have continued in that ſtate in which moſt writers on the ſubject have left it: for notwithſtanding the great deal which Voſſius and other writers have ſaid concerning the Rythmus of the ancients, there is very little reaſon to think that they had any method of denoting by characters the length or duration of ſounds; the conſequence whereof ſeems to be that the dancing of ancient times muſt have wanted of that perfection which it derives from its correſpondence with menſurable muſic. Nay if credit be given to the accounts of thoſe writers who aſcribe the invention of the Cantus Menſurabilis to Johannes de Muris, we ſhall be at a loſs to account for the practice of regular dancing before the commencement of the fourteenth century; but if the Cantus Menſurabilis be attributed to Franco, the ſcholaſtic of Liege, who flouriſhed

in

in the eleventh century, the antiquity of regular dancing is removed near three hundred years farther back. This hiſtorical fact merits the attention of every curious enquirer into the hiſtory and progreſs of muſic, not only as it carries with it a refutation not of a vulgar, but of a general and univerſal error, but becauſe without the knowledge of it the idea of dancing to regular meaſures before the year 1330, is utterly inconceivable *.

CHAP. II.

THE æra of the invention of menſurable muſic is ſo preciſely determined by the account herein before given of Franco, that it is needleſs to oppoſe the evidence of his being the author of it to the ill-grounded teſtimony of thoſe writers who give the honour of this great and laſt improvement to De Muris: nevertheleſs the regard due to hiſtorical truth requires that an account ſhould be given of him and his writings, and the order of chronology determines this as the proper place for it.

JOHANNES DE MURIS was a doctor of the Sorbonne, and flouriſhed in the fourteenth century. Merſennus ſtyles him 'Canonicus et 'Decanus Eccleſiæ Pariſienſis †.' The general opinion is, that he was a native of Normandy; but biſhop Tanner has ranked him among the Engliſh writers; in this he has followed Pits ‡, who expreſsly aſſerts that he was an Engliſhman; and though the Oxford antiquary, following the French writers, ſays that he was a Frenchman of Paris ‖, the evidence of his being a native of England is ſtronger than even Pits or Tanner themſelves were aware of; for in a very ancient manuſcript, which it no where appears that either of them had ever ſeen, and of which a very copious account will hereafter be given, are the following verſes.

'Ihon de Muris, variis floruitque figuris,
'Anglia cantorum omen gignit plurimorum.'

* Franco is ſuppoſed to have invented the Cantus Menſurabilis about the year 1060; and it is certain that Guido reformed the ſcale about the year 1028. It is very remarkable that two ſuch conſiderable improvements in muſic ſhould be made ſo nearly together as that the difference in point of time between the one and the other ſhould be leſs than forty years.

† Harmonic. lib. I. prop. xxv. pag. 8. ‡ Append. 872. ‖ Athen. Oxon. 407.

Mon-

Monſieur Bourdelot, the author of the Hiſtoire de la Muſique et ſes Effets, in four tomes, printed at Paris in 1715, and at Amſterdam in 1725, has groſsly erred in ſaying of De Muris, that he lived in 1553; for it was more than two hundred years before that time, that is to ſay in 1330, that we are told by writers of the greateſt authority he flouriſhed. To ſhew his miſtake in ſome degree, we need only appeal to Franchinus, who in his Practica Muſicæ, printed in 1502, lib. II. beſides that he gives the ſeveral characters of which De Muris is ſaid to have been the inventor, cap. 13, expreſsly quotes him by name, as he does alſo Proſdocimus Beldemandis, his commentator, cap. 4. Glareanus alſo in his Dodecachordon, publiſhed at Baſil in 1540, has a chapter De Notarum Figuris, and has given compoſitions of ſundry muſicians of that day, in notes of different lengths, that could not have exiſted, if we ſuppoſe that De Muris invented theſe characters, and conſequently that they were not known till 1553.

By the account which biſhop Tanner gives of him in his Bibliotheca, it appears that De Muris was a man of very extenſive knowledge; and in particular that he was deeply ſkilled in the mathematics. Indeed the very titles of his books ſeem to indicate a propenſity in the author to the more abſtruſe parts of learning. His treatiſe on the Quadrature of the Circle, ſhews him to have been a geometer; and that on the Alphonſine Tables, an aſtronomer *.

The tracts on muſic written by De Muris exiſt only in manuſcript, and appear by biſhop Tanner's account to have been four, namely, one beginning 'Quoniam Muſica eſt de ſono relato ad numeros.' 2. Another intitled, 'Artem componendi (metiendi) fiſtulas organorum ſecundum Guidonem,' beginning 'Cognita conſonantia in chordis.' 3. Another with this title 'Sufficientiam muſicæ organicæ editam, (ita habet MS.) à mag. Johanne de Muris, muſico ſapientiſſimo, et totius orbis ſubtiliſſimo experto,' beginning 'Prin-

* The Alphonſine Tables derive their name from Alphonſus, ſurnamed the Wiſe, king of Leon and Caſtile about the year 1260; a man poſſeſſed of ſo great a ſhare of wiſdom, learning, and other great qualities, that we are unwilling to credit Lipſius when he relates, as he does, that having red the Bible fourteen times through, and deeply conſidered the fabric of the univerſe, he uttered this impious ſentiment: 'That if God had 'adviſed with him in the creation, he would have given him good counſel.' As to the tables that bear his name, they are founded on the calculations of the ableſt aſtronomers and mathematicians of his time, employed by him for that purpoſe, and were completed at an expence of not leſs than four hundred thouſand crowns.

'ceps philoſophorum Ariſtoteles.' 4. Another entitled 'Compoſi-'tionem conſonantiarum in ſymbolis ſecundum Boetium,' beginning 'Omne inſtrumentum muſicæ *.' Beſides theſe Merſennus mentions a tract of his entitled Speculum Muſicæ, which he had ſeen in the French king's library, and attentively peruſed †. And Martini has given a ſhort note of the title of another in the words following: 'De Muris Mag. Joan. de Normandia alias Pariſienſis 'Practica Menſurabilis Cantus, cum expoſit. Proſdocimi de Belde-'mandis.' Patav. MS. an. 1404.

The manuſcripts of De Muris above-mentioned to be in the Bodleian library, have been carefully peruſed with a view to aſcertain preciſely the improvements made by him in menſurable muſic, but they appear to contain very little to that purpoſe. Nevertheleſs, from the title of the tract laſt-mentioned, there can be ſcarce a doubt but that it is in that that he explains the nature and uſe of the characters uſed in menſurable muſic; and there are yet extant divers manuſcripts written by monks, chanters, and precentors in the choirs of ancient cathedrals and abbey-churches, moſtly with the title of Metrologus, that ſufficiently explain the nature of the Cantus Menſurabilis, though none ſo clearly and accurately as the Practica Muſicæ utriuſque Cantus of Franchinus. But beſides that many of them attribute to De Muris this improvement, they aſcribe to him the invention of characters which there is great reaſon to believe were not made uſe of till many years after his deceaſe. In a tract entitled Regulæ Magiſtri Joannes De Muris, contained among many others in a manuſcript collection of muſical tracts, herein-before referred to by the appellation of the Manuſcript of Waltham Holy Croſs, mention is made of the following characters, the Long, the Breve, the Semi-Breve, the Minim, and the Simple, which can be no other than the Crotchet, inaſmuch as two ſimples are there made equivalent to a minim, and the ſimple is ſaid to be indiviſible, and to be accounted as unity.

Thomas de Walſyngham ‡, the author of one of the tracts contained in the above manuſcript, and who it is conjectured flouriſhed

* Theſe are all in the Bodleian library, and may eaſily be found by the help of the printed catalogue, and the references to them in the article MURIS, in Tanner's Bibliotheca.

† Harmonic. lib I. prop. xxv. pag. 8. Harm. univ. part II. pag. 11.

‡ The name of this perſon does not occur in any catalogue of Engliſh writers on muſic. Biſhop Tanner mentions two of that name, the one an hiſtorian, the other precentor of

about the year 1400, makes the number of the characters to be five, namely, the Large, Long, Breve, Semibreve, and Minim. But he adds, that 'of late a New character has been introduced, called a 'Crotchet, which would be of no uſe, would muſicians remember 'that beyond the minim no ſubdiviſion ought to be made.'

Indeed a ſtrange fatality ſeems to have attended all the enquiries concerning the particulars of De Muris's improvements; for firſt no writer has yet mentioned in which of the ſeveral tracts, of which he was confeſſedly the author, they are to be found; ſecondly, there is a diverſity of opinions with reſpect to the number of characters ſaid to be invented by him. Nay, Merſennus goes ſo far as to ſay he had red the manuſcripts of Johannes de Muris, which are in the library of the king of France, but never found that he invented any of the characters in modern uſe.

That theſe miſtaken opinions reſpecting De Muris and his improvements in muſic ſhould ever have obtained, is no other way to be accounted for than by the ignorance of the times, and that inevitable obſcurity which was diſpelled by the revival of literature and the invention of printing. But the greateſt of all wonders is, that they ſhould have been adopted by men of the firſt degree of eminence for learning, and propagated through a ſucceſſion of ages. The truth is, that in hiſtorical matters the authority of the firſt relator is in general too implicitly acquieſced in; and it is but of late years that authors have learned to be particular as to dates and times, and to cite authorities in ſupport of the facts related by them.

Franchinus indeed may be remarked as an exception to this rule; and whoever peruſes his works will find his care in this reſpect equal to the modeſty and diffidence with which he every where delivers his opinion. Now it is worthy of note that throughout his writings the name of De Muris occurs but in very few places; that he ranks him with Marchettus of Padua, Anſelmus of Parma, Tinctor, and other writers on the Cantus Menſurabilis; and that he is as far from giving the honour of that invention to De Muris as to Proſdocimus Beldemandis, his commentator. Neither do the authors who wrote immediately after Franchinus, as namely, Peter Aron, Glareanus,

the abbey-church of St. Alban; that the latter of theſe was the author of the above-mentioned treatiſe is very probable. Tanner, pag. 752, in not.

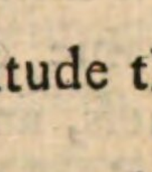
Jacobus Faber Stapulenſis, Ottomarus Luſcinius, or any other writer of the German or Italian ſchools before the year 1555, as far as can be collected from an attentive peruſal of their works, aſſert, or even intimate, that the characters now uſed to denote the length or duration of ſounds in muſic were contrived by Johannes De Muris; and the declaration of Merſennus above-cited may almoſt be ſaid to be evidence of the contrary. Upon this ſtate of facts a queſtion naturally ariſes, to what miſtaken repreſentation is it owing that the honour of this important improvement in muſic is aſcribed to one who had no title to it, and that not by one, but many writers? for Zarlino, Berardi, and all the Italians, Kircher, Broſſard, and Bourdelot relate it with a degree of confidence that ſeems to exclude all doubt.

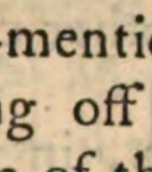
An anſwer to this queſtion is at hand, which upon the face of it has the appearance of probability. In ſhort, this erroneous opinion ſeems to have been originally entertained and propagated by an author whoſe character as a muſician has held the world in ſuſpence for two centuries; and it ſeems hardly yet determined whether his ingenuity or his abſurdity be the greater. The perſon here meant is Don Nicola Vicentino, a Roman muſician, hereinbefore ſpoken of, as having attempted to reſtore the ancient genera, who flouriſhed about the year 1492, and in 1555 publiſhed at Rome, in folio, a work entitled L'Antica Muſica Ridotta alla moderna Prattica, con la Dichiaratione, et con gli Eſſempi de i tre Generi, con la loro Spetie, which contains the following relation:

'After the invention of the hand by Guido, and the introduction 'of the ſtave with lines, the method to expreſs the ſounds was by 'points placed on thoſe lines; from whence it became a uſual form 'of commendation of a cantus for more voices than one, to ſay "Queſto e' un bel contrapunto," "this is a fine counterpoint;" 'plainly indicating that the notes were placed againſt each other, and 'conſequently that they were of equal meaſures. But Giovanni de 'Muris, grandiſſimo Filoſofo in the univerſity of Paris, found out 'the method of diſtinguiſhing by eight characters the notes which we 'now place on the lines and ſpaces, and alſo invented thoſe characters the circle and ſemicircle, traverſed and untraverſed, together 'with the numbers, as alſo the written marks for pauſes or reſts; 'all which were added to his invention of the eight characters.

Others

'Others added the round b to e la mi in their compoſitions, and 'likewiſe the mark of four ſtrokes, deſcribed in this manner ※; and 'ſo from time to time one added one thing, and another another, as 'happened a little while ago, when in the organ to the third a la 'mi re above g ſol re ut, a fifth was formed in e la mi with a 'round b, or, as you may call it, e la mi flat *: and from thoſe 'characters ♮ and b, and alſo this ※, many others have been in-'vented of great advantage to muſic, for I am of opinion that the 'characters ♮ and b were the firſt principles upon which were in-'vented the eight muſical figures now treating of; for John De 'Muris being deſirous of diſtinguiſhing thoſe ſeveral figures the Large, 'Long, Breve, Semibreve, Minim, Semiminim, or Crotchet, Chro-'ma, or Quaver, and Semichroma, was neceſſitated to ſeek ſuch 'forms as ſeemed to him fitteſt for the purpoſe, and by the help 'of theſe to frame ſuch other characters as could be beſt adapt-'ed to muſical practice; and to me it ſeems that none could be 'found ſo well ſuited to his intention as theſe two of ♮ and b.

'For firſt it is to be obſerved that the breve 𝅜 is derived from ♮, 'and ſo alſo are the large and the long; the breve being but ♮ with-'out legs, and the large and the long being the ſame ♮ with one 'leg, with this only difference, that the large  exceeds conſi-

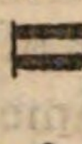
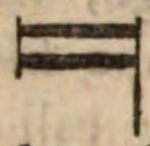
'derably in magnitude the long  . From the other of the two

'characters above-mentioned, viz. b, was formed the ſemibreve O, 'or ◊, by cutting off the leg. After the philoſopher had ſo far 'adjuſted the form of the characters, he aſſigned them their proper 'names; and firſt to that note which was ſimply the ♮ without the 'legs, he gave the name of Breve, thereby meaning to expreſs only 'the ſhortneſs of its proportion in compariſon with the figure from 'whence, as has been ſhewn, it was derived.

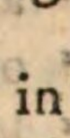
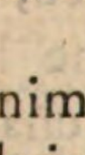
'It ſeems that the breve and the ſemibreve were the roots from 'whence the ſeveral other notes of addition and diminution ſprang; 'and ſeeing that a greater variety was wanting, De Muris, for the

* This is a very curious anecdote, for it goes near to aſcertain the time when many of the tranſpoſed keys could not have exiſted. The author is however miſtaken in making e la mi b the fifth to a la mi re, for it is an interval conſiſting of but three tones. He had better have called it the fourth to b fa, which it truly is.

'avoid-

'avoiding a multiplicity of characters, as it were gave back the leg 'of the breve, and placing it on the right side  , called it a long, 'giving to it twice the value or time of the breve. Farther, he 'added to the long half its breadth  , and called it a Large, at 'the same time assigning to it the value of two longs.

'From those several characters arose the invention of various ty- 'ings and bindings, and other combinations, called by modern 'writers, Ligatures, some in a square or horizontal position, and 'others in a direction oblique, and both ascending and descending, 'as the progression of the sounds required; but of these it is not here 'intended to treat.

'Having spoken sufficiently of the origin and use of the Breve, the 'Long, and the Large, it remains to account for the invention of 'the Minim, the Semiminim, Chroma, and Semichroma, which, as 'have already mentioned, were generated from the b round. As 'to the semibreve, it is clearly the b round without a leg; and the 'minim is no other than the semibreve with a stroke, proceeding 'not from either side, but from the middle of the figure thus  , in 'order that no confusion might arise from its similitude to b. And 'to this character was assigned half the value of the semibreve. 'From the same figure diversified by blackness, and by marks added 'to the leg, the philosopher formed three other characters of diffe- 'rent values, the first was the semiminim  , in value, as its name 'imports, half the minim; and which is no other than the minim 'blackened. To the leg of this semiminim he added a little stroke 'thus , and thereby reduced it to half its value, and called the 'character thus varied a Chroma: he proceeded still farther, and 'by the addition of a little stroke to the chroma formed the semi- 'chroma .'*

* The writers on the Cantus Mensurabilis seem to have been hard put to it to find names for their characters. Franchinus and his followers call the semiminim Fusa, which in the barbarous Latin signifies a Spindle. Litt. We at this day call it a crotchet, but that name seems more properly to belong to the quaver, by reason of its curved tail, the word crotchet being, as Butler says, Princ. of Mus. pag. 28, derived from the French Croc,

Kircher delivers the above as his opinion alſo, for after relating the manner of Guido's improvement of the ſcale, he expreſſes himſelf to the following purpoſe:

'And theſe were the elements of the figurate muſic of Guido, 'which, like all other inventions, in their infancy had ſomething I 'know not what of rude and unpoliſhed about it, while, inſtead of 'notes points only, without any certain meaſure or proportion of 'time, were uſed, which was the caſe till about two hundred years 'after, when Joannes De Muris reſuming the invention of Guido, 'completed the muſical art, for from ♮ and b, by which charac-'ters Guido was accuſtomed to diſtinguiſh certain notes in his ſyſ-'tem, he produced thoſe characters, whereof each was double to the 'preceding one, as to the meaſure of its time; the firſt note pro-'duced from b he called the minim, and the ſame blackened the 'ſemiminim; the latter character with a tail he called Fuſa, and 'that with two tails Semifuſa; ſo that there proceeded from b only 'four different ſpecies of character, namely, the minim, ſemiminim, 'fuſa, and ſemifuſa *; and from b hard or ſquare ♮ he formed the 'remaining notes of a longer time, except that from ♮ defective, 'and wanting both tails, he formed the breve, and from b round 'the ſemibreve †.'

After ſuch a teſtimony as this of Kircher, it may be unneceſſary to add that the modern writers ſeem to be as unanimouſly agreed in attributing the invention of all the characters uſed to denote the meaſure of ſounds to De Muris, as they are in aſcribing the reformation of the ancient Greek ſcale to Guido Aretinus. But in this they are greatly miſtaken, and the account herein before given of Franco is undeniable evidence of the contrary.

Morley, who was a man of learning in his profeſſion, and a diligent reſearcher into ſuch matters of antiquity as were any way related to it, has in the annotations on the firſt book of his Plain and eaſie

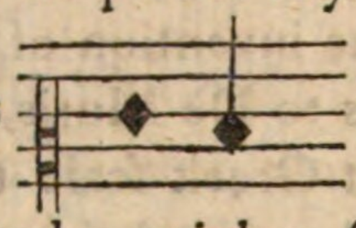
Croc, a crook. The word Chroma, which in the Greek ſignifies Colour, is properly enough given to thoſe characters that are not evacuated, but coloured either black or red; and if ſo, it is in ſtrictneſs common to all the characters under the minim, and cannot be appropriated to the quaver.

* Iſaac Voſſius cenſures the terms Maximæ, Longæ, Breves, Semibreves, Minimæ, Semiminimæ, Fuſæ, and Semifuſæ, as barbarous. De Poem. Cant. et Virib. Rythmi, pag. 128.

† Muſurg. tom. I. pag. 556.

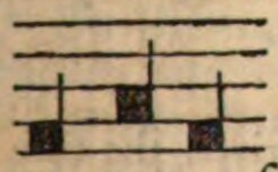
Intro-

Introduction to practicall Muſicke, given a ſhort hiſtory of the art of ſignifying the length or duration of ſounds by written characters, which as it is curious, is here given in his own words: 'There were in old 'time foure maners of pricking', [writing of muſic] 'one al blacke, 'which they tearmed blacke Full, another which we uſe now, 'which they called blacke Void; the third all red, which they called 'red Ful, the fourth red, as ours is blacke, which they called redde 'Void; al which you may perceiue thus:

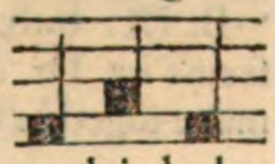
'But if a white note (which they called blacke voide) happened 'amongſte blacke full, it was diminiſhed of halfe the value; ſo that 'a minime was but a crotchet, and a ſemibriefe, a minime, &c. If 'a redde full note were found in blacke pricking, it was diminiſhed 'of a fourth part; ſo that a ſemibriefe was but three crotchettes, 'and a redde minime was but a crotchette: and thus you may per-'ceiue that they uſed their red pricking in al reſpects as we uſe our 'blacke noweadaies. But that order of pricking is gone out of uſe 'now, ſo that wee uſe the blacke voides as they uſed their blacke 'fulles, and the blacke fulles as they uſed the redde fulles. The 'redde is gone almoſt quite out of memorie, ſo that none uſe it, and 'fewe knowe what it meaneth. Nor doe we pricke anye blacke notes 'amongſtwhite, except a ſemibriefe thus  in which caſe 'the ſemibriefe ſo blacke is a minime and a pricke, (though ſome 'would haue it ſung in tripla maner, and ſtand for $\frac{2}{3}$ of a ſemibriefe) 'and the blacke minime a crotchet, as indeede it is. If more 'blacke ſemibriefes or briefes bee togither, then is there ſome pro-'portion; and moſt commonly either Tripla or Hemiolia, which is 'nothing but a rounde common tripla or ſeſquialtera. As for the 'number of the formes of notes, there were within theſe two hun-'dred yeares but foure knowne or uſed of the muſytions: thoſe were 'the Longe, Briefe, Semibriefe, and Minime. The minime they 'eſteemed the leaſt or ſhorteſt note ſingable, and therefore indiuiſi-'ble. Their long was in three maners, that is, either ſimple, double, 'or triple; a ſimple long was a ſquare form, hauing a taile on the

'right

‘ right ſide, hanging downe or aſcending, a double long was ſo
‘ formed as ſome at this daie frame their larges, that is as it were
‘ compact of two longs. The triple was bigger in quantitie than the
‘ double; of their value we ſhall ſpeake hereafter. The ſemibriefe
‘ was at the firſt framed like a triangle thus ◤, as it were the halfe
‘ of a briefe, divided by a diameter thus ◰; but that figure not be-
‘ ing comly, or eaſie to make, it grew afterward to the figure of a
‘ rhombe or loſeng thus ♦, which forme it ſtill retaineth. The
‘ minime was formed as it is now, but the taile of it they euer made
‘ aſcending, and called it Signum Minimitatis in their Ciceronian
‘ Latine. The inuention of the minime they aſcribe to a certaine
prieſt (for who he was I know not) in Nauarre, or what countrie
‘ elſe it was which they tearmed Nauernia; but the firſt who uſed
‘ it was one Philippus De Vitriaco, whoſe motetes for ſome time
‘ were of al others beſt eſteemed and moſt uſed in the church. Who
‘ inuented the crotchet, quauer, and ſemiquauer, is uncertaine.
‘ Some attribute the invention of the crotchet to the afore-named
‘ Philip, but it is not to be found in his workes; and before the ſaide
‘ Philip the ſmalleſt note uſed was a ſemibriefe, which the authors
‘ of that time made of two ſortes, more and leſs; for one Francho
‘ diuided the briefe, either in three equal partes (terming them ſemi-
‘ briefes) or in two unequal partes, the greater whereof was called
‘ the more ſemibriefe (and was in value equal to the imperfect
‘ briefe): the other was called the leſs ſemibriefe, as being but
‘ halfe of the other aforeſaid. This Francho is the moſt ancient of
‘ al thoſe whoſe workes of practical muſicke haue come to my
‘ handes: one Roberto De Haulo hath made as it were commenta-
‘ ries upon his rules, and termed them Additions. Amongſt the
‘ reſt, when Francho ſetteth downe that a ſquare body hauing a
‘ taile comming downe on the right ſide is a long, he ſaith thus:
“ Si tractum habeat à parte dextra aſcendente erecta vocatur ut hic



“ ponuntur enim iſte longæ erectæ ad differentiam longa-
“ rum quæ ſunt rectæ et vocatur erectæ quod ubicunque inueniuntur
“ per ſemitonium eriguntur,” that is, ‘ if it haue a taile on the right ſide



“ going upwards, it is called erect or raiſed thus:
“ for theſe raiſed longes be put for difference from others which be

" right, and are raiſed becauſe whereſoeuer they be found, they be " raiſed halfe a note higher;" a thing which I belieue neither he ' himſelfe, nor any other euer ſaw in practice. The like obſerua- ' tion he giueth of the briefe, if it have a taile on the left ſide going ' upward. The large, long, briefe, ſemibriefe and minime (ſaith ' Glareanus) haue theſe ſeuenty yeares been in uſe; ſo that reckon- ' ing downeward from Glareanus his time, which was about fiftie ' years ago, we ſhal find that the greateſt antiquitie of our pricked ' ſong is not aboue 130 yeares old *.'

The account above-given from Morley is extremely curious, and coincides with the opinion that De Muris was not the inventor of the characters for notes of different lengths; and leſt the truth of it ſhould be doubted, recourſe has been had to thoſe teſtimonies on which it is founded; and theſe are evidently the writings of eccleſiaſtics and others, who treated on this part of muſical ſcience in the ages preceding the time when Morley wrote. A valuable collection of tracts of this kind in a large volume, was extant in the Cotton library in the year 1731, when a fire which happened at Aſhburnham-houſe in Weſtminſter, where it was then depoſited, conſumed many of the manuſcripts, and did great damage to this and divers other valuable remains of antiquity. It fortuned however that before that accident a copy had been taken of this volume by Dr. Pepuſch, which is now extant †, and it appears to contain ſome of the tracts expreſsly referred to by Morley, and by means thereof we are able not only to clear up many difficulties that muſt neceſſarily attend an enquiry into the ſtate of muſic during that long interval between the time of Guido, and the end of the fifteenth century, when Franchinus flouriſhed, but to eſtabliſh the authority of Morley's teſtimony in this reſpect beyond the poſſibility of a doubt.

The manuſcript above-mentioned contains ſeveral treatiſes, and firſt that of Roberto De Haulo, as Morley calls him, though by the

* Morl. Introd. Annotations on the firſt part.

† Dr. Smith, in his Catalogue of the Bodleian library, pag. 24, has given the title of the tracts contained in the volume; and Mr. Caſley, in the Appendix to his catalogue of the king's library, pag. 314, has given the following note concerning it: ' TIBERIUS, ' B. IX. burnt to a cruſt. Dr. Pepuſch has copies of the 3, 4, and 5th tracts.' It ſeems by Dr. Pepuſch's copy that the muſical tracts were at leaſt ſeven in number; they make together two hundred and ten folio pages.

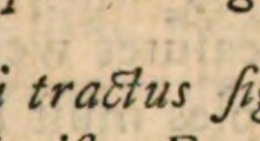
way

way his true name was Handlo *, which he ſays is a kind of commentary on the rules of Franco, and are termed Additions.

It is now near four hundred and fifty years ſince this copy was made, as appears by an inſcription at the end of it, importing that it was finiſhed on Friday next before the feaſt of Pentecoſt, A. C. 1326.

Of this writer, Robertus De Handlo no account can be found, except in the Bibliotheca of biſhop Tanner, taken from the manuſcript above-mentioned. It is however worth obſerving that the above date, 1326, carries the ſuppoſed invention of De Muris ſomewhat farther backward than the time at which moſt writers have fixed it.

But, to proceed, in a tract of an uncertain author, part of the Cotton manuſcript above ſpoken of, mention is made of red notes, and the reader is referred to the motets of Philippus De Vitriaco for inſtances of notes of different colours.

Morley ſays that 'the antient muſytions eſteemed the minime the 'ſhorteſt note ſingable;' this is in a great meaſure confirmed by a paſſage above-cited from Thomas De Walſyngham, and is expreſsly ſaid by Franchinus. Morley farther ſays that the invention of the minim is aſcribed to a certain prieſt in Navarre, for ſo he tranſlates Navernia; but that the firſt who uſed it was Philippus De Vitriaco; and that ſome attribute the invention of the crotchet to the aforeſaid Philip, but it is not found in his works. To this purpoſe the following paſſage, which Morley evidently alludes to, may be ſeen in the copy of the above-cited manuſcript. *Figura verò minimæ eſt corpus oblongum ad modum loſongæ gerens tractum recte ſupra capite qui tractus ſignum minitantis dicitur, ut hic*  *De minima verò Magiſter* FRANCO *mentionem in ſua arte non facit ſed tantum de longis et brevibus, ac ſemibrevibus, Minima autem in Naverina inventa erat, et à* PHILIPPO DE VITRIACO †, *qui fuit filos totius mundi*

* DE HANDLO is a proper ſurname: by the Chronica Series, at the end of Dugdale's Origines Juridiciales, it appears that NICHOLAS DE HANDLO was a juſtice of the court of Common Pleas, and a juſtice itinerant. Ann. 1256.

† It ſeems that this Philip was much celebrated. In a poem printed among Skelton's works, 12mo. 1736, entitled A Treatiſe betwene Trouth and Informacion, ſaid to be written by William Corniſhe, chapelman to the moſt famoſe and noble kyng Henry VII. is the following ſtanza:

I aſſayde theis tunes, methought them not ſwete,
The concordes were nothynge muſicall,
I called maſters of muſike cunyng and diſcrete;

muſicorum approbata et uſitata qui autem dicunt prædictum Philippum crochatum ſive ſemiminimam aut dragmam feciſce aut eis conceſſiſſe errant ut in nocetis ſuis manifeſte apparet.

Each of the ſeveral meaſures above enumerated, that is to ſay, the large, long, breve, ſemibreve, and minim, had then, as now, their correſpondent pauſes or reſts; theſe were contrived to give time for the ſingers to take breath; beſides this they contributed to introduce a variety of neumas or points; the difference occaſioned thereby is obvious.

But beſides the characters invented to denote the meaſures of time which were ſimple and diſtinct, there were certain combinations of them uſed by the ancient muſicians, known by the name of Ligatures; of the invention whereof no ſatisfactory account is any where given. The earlieſt explanation of their nature and uſe ſeems to be that text of Franco, upon which the additions of Robertus De Handlo are a comment. Farther back than to theſe rules and maxims, or, as his commentator ſtyles them, the Rubric, probably from the red character in which they might have been written, to diſtinguiſh the text from the comment, it would be in vain to look for the doctrine of the ligatures, they were moſt probably of his own invention, and ſeem to be coeval with menſurable muſic.

Upon the whole it ſeems to be clear that Franco, and not De Muris, is intitled to the merit of having invented the more eſſential characters, by which the meaſures of time are adjuſted, with their reſpective pauſes or reſts; and it detracts very little from the merit of this improvement to ſay that the leſſer meaſures were invented by others, ſince the leaſt attention to his principles muſt have naturally ſuggeſted ſuch a ſubdiviſion of the greater characters as could not but terminate in the production of the leſſer. We have ſeen this kind of ſubdiviſion carried much farther than either Franco, Vitriaco, or any of their followers, thought neceſſary; and were any one to extend it to a ſtill more minute diviſion than we know of at preſent,

And the firſt prynciple, whoſe name was Tuballe,
Guido, Boice, John de Murris, Vitryaco, and them al
I prayed them of helpe of this combrous ſonge,
Priked with force and lettred with wronge.

the merit of ſuch a refinement would hardly inſure immortality to its author.

CHAP. III.

THE rules of Franco, and the additions of his commentator, ſhew that the ligatures were in uſe as early at leaſt at the year 1236. By another tract, of an anonymous author, written, as it is preſumed, at a ſmall diſtance of time after the former, and of which an account will be given hereafter, it appears that this invention of the ligatures was ſucceeded by another variety in the method of notation, namely, evacuated, or, as Morley calls them, void characters, concerning which it is laid down as a rule, that every full or perfect character, if it be evacuated, receives a diminution, and loſes a third part of its value, as for inſtance, the the perfect ſemibreve ♦, which when full is equal in value to three minims, is when evacuated ◊ reduced to the value of two; and the ſame rule holds with reſpect to the breve, the long, and the large, and alſo to the punctum or ſemiminim.

Other modes of diminution are here alſo mentioned, as the cutting off the half of either a full or an evacuated character, as here ▾ ◁, by which they are reſpectively reduced to half their primitive value. Another kind of diminution conſiſted in the uſe of red inſtead of black ink, which it ſeems at that time was a liquid not always at hand, as appears by this paſſage of the author: 'The diverſities of time may be noted by red characters, when you have wherewithal to make red characters, and theſe alſo it is allowed to evacuate.'

The ſigns of augmentation are here alſo deſcribed, as firſt that of a point after a note, which at this day is uſed to encreaſe its value by one half. Another ſign of augmentation, now diſuſed, was a ſtroke drawn from any given character upwards, as here ♦|, where a minim is augmented ſo as to be equal in value to a ſemibreve.

It appears very clearly from this little tract, and alſo from numberleſs paſſages in others, written about the ſame time and after, that in muſic in conſonance, the part of all others the moſt regarded, and to which

which the reſt ſeem to have been adapted, was the tenor, from the verb teneo, to hold. This was the part which contained the melody, and to this the other parts were but auxiliary.

Thoſe who conſider how very eaſily all the meaſures of time, with their ſeveral combinations, are expreſſed by the modern method of notation, will perhaps wonder to find that the Cantus Menſurabilis makes ſo conſiderable a part of the muſical treatiſes written about this time; and that ſuch a diverſity of opinions ſhould ſubſiſt about it as are to be found among the writers of the fourteenth century. The true reaſon of all this confuſion is, that the invention was new, it was received with great approbation, and immediately ſpred throughout Europe; the utility of it was univerſally acknowledged, and men were fond of refining upon, and improving a contrivance ſo ſimple and ingenious; but they carried their refinements too far, and we are now convinced that the greater part of what has been written on the ſubject ſince the time of De Muris might very well have been ſpared.

As to the ligatures, they are totally diſuſed; every conjunction of notes formerly deſcribed by them being now much more intelligibly expreſſed by ſeparate characters conjoined by a circular ſtroke over them, and to this improvement the invention of bars has not a little contributed. The doctrine of the ligatures can therefore no farther be of uſe than to enable a modern to decypher as it were, an ancient compoſition, and whether any of thoſe compoſed at this early period be worthy of that labour may admit of a queſtion. If it ſhould be thought otherwiſe, enough about the ligatures to anſwer this purpoſe is to be found in Morley, and other writers his contemporaries.

It may however not be improper to exhibit a general view of the ſimple and unligated characters of thoſe times, and to explain the terms Perfection and Imperfection as they relate to time, which latter cannot be better done than from the manuſcript treatiſe laſt above-cited.

It is to be obſerved that in menſurable muſic perfection is aſcribed to the Ternary, and imperfection to the Binary number, whether the terms be applied to longs, breves, or ſemibreves; for as to the minim, it is ſimple, and incapable of this diſtinction. The reaſon the ternary number is ſaid to be perfect is that it has a beginning, a middle, and an end. If a compounded whole contains two equal

parts,

parts, it is ſaid to be imperfect, if three it is perfect: two minims make an imperfect, and three minims a perfect ſemibreve, and ſo of the larger meaſures; and this rule is general.

With reſpect to the unligated characters, though few in number, their different adjuncts and various modifications rendered their reſpective values ſo precarious, that whole volumes have been written to explain their nature and uſe. Indeed towards the end of the ſixteenth century much of this kind of learning was grown obſolete, and the modes of time with their ſeveral diverſities were reduced within an intelligible compaſs. In order however to underſtand the language of theſe writers, it may be neceſſary to explain the terms uſed by them, and exhibit a general view of menſurable muſic in this its infant ſtate.

And firſt with reſpect to the terms, the moſt eſſential were Mode, Time, and Prolation; and to each of theſe, as applied to the ſubject now under conſideration, a ſecondary ſenſe was affixed widely different from its primitive meaning. In the firſt place the word Mode was made to ſignify that kind of progreſſion wherein the greater characters of time were meaſured by the next leſſer, as larges by longs, or longs by breves. Where the admeaſurement was of breves by ſemibreves it was called Time; perhaps for this reaſon, that in muſical ſpeech Semibreve and Time are convertible terms, it being formerly, as uſual, to ſay for inſtance a pauſe of two or more Times, as of ſo many ſemibreves *; and laſtly, if the admeaſurement was of

* Glareanus, in his Dodecachordon, lib. III. cap. viii. pag. 203, and Ornithoparcus in his Micrologus, tranſlated by John Douland, pag. 46, ſay that time is meaſured by a ſemibreve Morley, Introd pag. 9, calls a time a ſtroke, and gives examples of ſemibreves for whole ſtrokes or times. Nevertheleſs he adds that there is a more ſtroke, comprehending the time of a breve, but that the leſs ſtroke ſeems the moſt uſual. Butler ſays the principal time-note is the ſemibreve, by whoſe time the time of all notes is known; and that it is meaſured by tactus, or the ſtroke of the hand. Princ. of Muſic, lib. I. cap. ii. § iv. And in a note on the above paſſage he ſpeaks thus: 'As in former time, 'when the ſemibreve and minim were the leaſt notes, the breve was the meaſure-note, 'or principal time-note (by which being meaſured by the ſtroke of the hand, the juſt time 'of all other notes was known) ſo ſince the inventing of the ſmaller notes (the breve growing by little and little out of uſe) the ſemibreve became the meaſure-note in his ſtead; as 'now in quick time the minim beginneth to incroach upon the ſemibreve.

'The time-ſtroke of the breve Liſtenius termeth Tactus major, and of the ſemibreve 'tactus minor, the which he doth thus define: "Tactus major eſt, cùm brevis tactu "menſuratur: Minor eſt, cùm ſemibrevis ſub tactum cadit integrum." But now the 'ſemibreve time is our major tactus, and the minim-time our Tactus minor.

'The Tactus major of Liſtenius, which gives a breve to a ſtroke, is the time that is "meant in the canons of fugues, as "fuga in uniſono, poſt duo tempora: i. e. poſt 4 "ſemibrevia." Ib. pag. 28.

ſemi-

ſemibreves by minims, it was called Prolation *. Vide Morley, pag. 12. Franch. Pract. Muſ. lib. II. cap. iii. ix.

To each of thoſe, that is to ſay Mode, Time, and Prolation, was annexed the epithet of Perfect or Imperfect, according as the progreſſion was of the ternary or binary kind; and amongſt theſe ſuch interchanges and commixtures were allowed, that in a cantus of four parts the progreſſion was frequently alternative, that is to ſay, in the baſs and contra-tenor binary, and in the tenor and altus ternary, or otherwiſe in the baſs and contra-tenor ternary, and in the tenor and altus binary.

This practice may be illuſtrated by a very familiar image; a cantus of four parts may be reſembled to a tree, and the ſimilitude will hold, if we ſuppoſe the fundamental or baſs part to anſwer to the root, or rather the bole or ſtem, the tenor to the branches, the contra-tenor to the leſſer ramifications, and the altus to the leaves. We muſt farther ſuppoſe the baſs part to conſiſt of the greater ſimple meaſures, which are thoſe called longs, the tenor, of breves, the contra-tenor of ſemibreves, and the altus of minims. In this ſituation of the parts, the firſt admeaſurement, viz. that which is made by the breaking of the longs into breves, acquires the name of mode; the ſecond, in which the breves are meaſured by ſemibreves, is called time, and the third, in which the ſemibreves are broken into minims, is termed prolation, of which it ſeems there were two kinds, the greater and the leſſer; in the former the diviſion into minims was by three, in the latter by two, anſwering to perfection and imperfection in the greater meaſures of the long, the breve, and the ſemibreve.

† Prolation, from the Latin Prolatio, a ſpeaking, uttering, or pronouncing, in the language of muſicians, ſignifies generally ſinging as oppoſed to pauſing or reſting. But in the ſenſe in which it is here uſed it is ſuppoſed to mean ſinging by the notes that moſt frequently occur, viz. Minims; for Liſtenius remarks that the notes invented ſince the Minim ſerved rather for inſtrumental than vocal muſic. Vide Butl. pag. 28. Andreas Ornithoparcus in his Micrologus, lib. II. cap. iv. thus explains the term: 'Prola-'tion is the eſſential quantitie of ſemibreves; or it is the ſetting of two or three minims 'againſt one ſemibreve; and it is twofold, to wit, the greater, which is a ſemibreve 'meaſured by three minims, or the comprehending of three minims in one ſemibreve, and 'the leſſer, wherein the ſemibreve is meaſured by two minims only.' Graſſineau, notwithſtanding he had Broſſard before him, betrays great ignorance in calling prolation the art of ſhaking or making ſeveral inflexions of the voice on the ſame note or ſyllable, a practice unknown to the ancients, and not introduced till the middle of the laſt century.

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As to the modes themſelves, they were of two kinds, the greater and the leſſer; in the one the large was meaſured by longs, in the other the long was meaſured by breves *. There were alſo certain arbitrary marks or characters invented for diſtinguiſhing the modes, ſuch as theſe O ⊙ ☾; but concerning their uſe and application there was ſuch a diverſity of opinions that Morley himſelf profeſſes almoſt to doubt the certainty of thoſe rules, which, being a child, he had learned with reſpect to the meaſures of the Large and the Long †. And farther he ſays that though all that had written on the modes agreed in the number and form of degrees, as he calls them, yet ſhould his reader hardly find two of them tell one tale for the ſigns to know them. For time and prolation he ſays there was no controverſy, but that the difficulty reſted in the modes ‡; for this reaſon he has beſtowed great pains to explain the ſeveral characters uſed to diſtinguiſh them, and rejecting ſuch as he deemed mere innovations, has reduced the matter to a tolerable degree of certainty.

For firſt he mentions an ancient method of denoting the degrees, which, becauſe it naturally leads to an illuſtration of the ſubject, is here given in his own words: 'The auncient muſitians' (by whom we underſtand thoſe who lived within about three hundred years preceding the time when Morley wrote) 'did commonlie ſette downe a 'particular ſigne for euery degree of muſic in the ſong; ſo that they 'hauing no more degrees than three, that is the two modes and time, '(prolation not being inuented,) they ſet down three ſignes for them: 'ſo that if the great moode were perfect it was ſignified by a whole 'circle, which is a perfect figure, and if imperfect by a halfe circle. 'Therefore whereſoeuer theſe ſignes O 33 were ſet before any 'ſonge, there was the great moode perfect ſignified by the circle, the 'ſmall moode perfect ſignified by the firſt figure of three, and time per-'fect by the laſt. If the ſong were marked thus C 33, then was the 'great moode unperfect, and the ſmall moode and time perfect. But 'if the firſt figure were a figure of two thus C 23, then were both 'moodes unperfect, and time perfect. If it were thus C 22, 'then were all unperfect. But, if in al the ſonge there were 'no large, then did they ſet downe the ſignes of ſuch notes as were 'in the ſonge, ſo that if the circle or ſemicircle were ſet before one

* Morl. Introd. pag. 12, 13. † Annotat. on book I. pag. 12, ver. 16. ‡ Ibid.

'onelie cifer, as O 2, then did it ſignifie the leſſe moode, and by that 'reaſon that circle now laſt ſette downe with the binarie cifer follow-'ing it, ſignified the leſſe moode perfect, and time unperfect. If thus C '2, then was the leſſe moode unperfect, and time perfect, If thus C '3, then was both the leſſe moode and time unperfect, and ſo of others. 'But ſince the prolation was inuented, they haue ſet a pointe in the 'circle or halfe-circle, to ſhew the More prolation, which notwith-'withſtanding altereth nothing in the moode nor time. But theſe 'are little uſed now at this preſent.'

The above-cited paſſage is taken from the annotations on the firſt book of Morley's Introduction *. His account of the characters uſed to diſtinguiſh the ſeveral modes is contained in the text †, and by that it appears that in his time, and long before, the Great Mode Perfect, which, as he ſays, gave to the large three longs, was thus ſignified O 3. The Great Mode Imperfect, which gave to the large only two longs, thus C 3. The leſſer mode which meaſured the longs by breves, was alſo either perfect or imperfect: the ſign of the former, wherein the long contained three breves, was this O 2; that of the latter, wherein the long contained only two breves, was this C 2. As to Time, which was the meaſure of breves by ſemibreves, that alſo was of two kinds, perfect and imperfect: perfect time, which was when the breve contained three ſemibreves had for ſigns theſe marks O 3. C 3. O. Imperfect time, which divided the breve into ſemibreves, had theſe O 2. C 2. C. As to Prolation, that of the More, wherein the ſemibreve contained three minims, its ſigns were a circle or half circle with a point thus ⊙ ☾. Prolation of the leſs, which was when the ſemibreve was but two mimims, was ſignified by the ſame characters without a point, as thus O C.

From all which the ſame author deduces the following poſition, 'that the number doth ſignifie the mode, the circle the time, and 'the preſence or abſence of the poynt the prolation ‡.'

So much as above is adduced for the explanation of the degrees and the ſigns or marks by which they were anciently diſtinguiſhed, ſeems abſolutely neceſſary to be known, in order to the underſtanding a very elaborate and methodical repreſentation of all the various meaſures of time, with their ſeveral combinations contained in a

* Viz. on pag. 18, verſ. 18. † Pag. 13. ‡ Pag. 14.

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collection of tracts already mentioned by the name of the Cotton manuſcript and frequently referred to in the courſe of this enquiry concerning the doctrine and practice of menſurable muſic. A more particular account of this invaluable manuſcript, with a number of copious extracts therefrom, is inſerted in that part of this work wherein the aid of ſuch intelligence as it abounds with ſeems moſt neceſſary.

It is true that for this purpoſe recourſe might have been had to the printed works of Franchinus, Glareanus, and other ancient writers, who have written on the ſubject, and whoſe authority in this reſpect is unqueſtionable. But to this it is anſwered, that not only Glareanus, but Franchinus, who on account of his antiquity is juſtly deemed the Father of our preſent muſic, repreſent the Cantus Menſurabilis as in a ſtate of maturity: and our buſineſs here is not ſo much to explain the principles of the ſcience, as to trace its progreſs, and mark the ſeveral gradations through which it is arrived to that ſtate of perfection in which we now behold it.

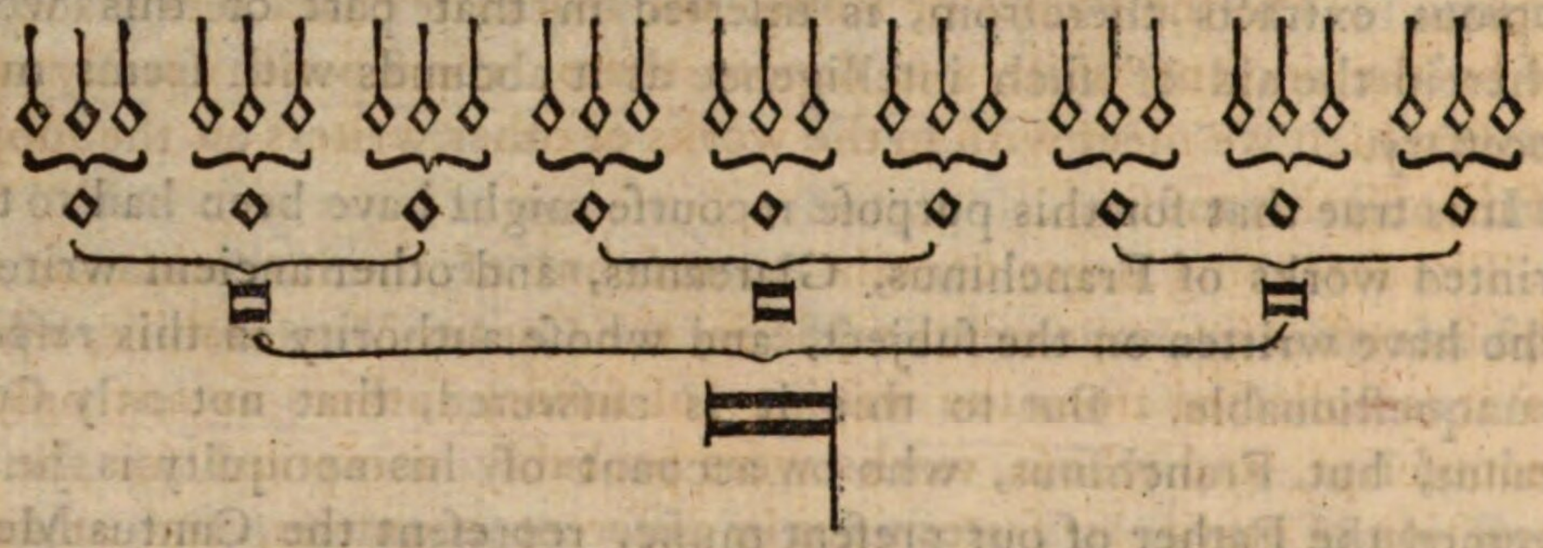
If this be allowed, it will follow that in a regular deduction of the ſeveral improvements from time to time made in muſic, the earlieſt accounts are the beſt: and, ſetting aſide other evidences, when it has been mentioned that the MS. above referred to abounds with frequent commendations of learned and ſkilful muſicians, ſuch as Guido, Boetius, Johannes De Muris, and others now leſs known, but who are notwithſtanding highly celebrated by its author, while the names of Franchinus and Glareanus do not once occur in it: when all this is conſidered, the point of precedence in reſpect of antiquity, which is all that is now contended for, will appear to be in a manner ſettled, and we ſhall be driven to allow that in this particular the teſtimony of theſe writers is of leſs authority than the manuſcript here ſpoken of.

For this reaſon the following types, as being of very great antiquity, are here inſerted as a ſpecimen of the method which the ancient writers made uſe of, to repreſent the ſeveral degrees of meaſures, and the order in which they are generated. The author, whoever he was, has given them the name of muſical trees, and although Doni in his treatiſe De Præſtantia Muſicæ Veteris * in ridicule of

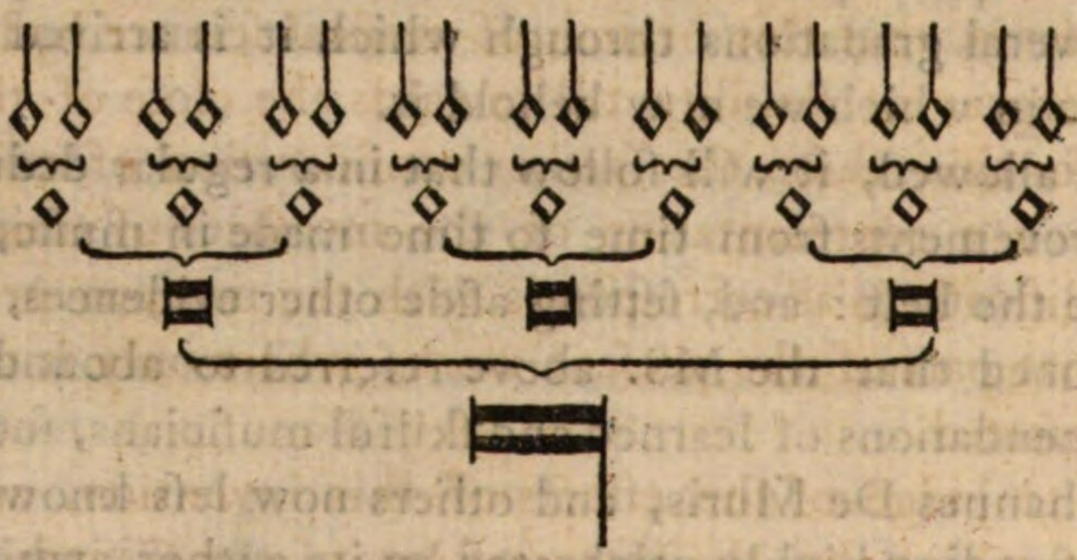
* Pag. 16, where the author is unwarrantably ſevere in his cenſure of rythmical muſic, and the characters uſed to denote it.

diagrams in this form, terms them cauli-flowers, they ſeem very well to anſwer the end of their invention.

Perfect Mode, Perfect Time, Greater Prolation.



Perfect Mode, Perfect Time, Leſſer Prolation.



The ſeveral other ſpecies of mode, time, and prolation, are repreſented in like manner, mutatis mutandis; and the laſt or moſt minute diviſion of the greater quantity in the Cantus Menſurabilis is exhibited in a ſcheme that gives to the triple long no fewer than eighty-one minims, and may be eaſily conceived of, by means of the two foregoing examples.

None of the ſeveral modal characters deſcribed by Morley, are annexed to any of the foregoing types; nor do any of thoſe marks or ſigns, invented to denote the time and prolation, occur among them; but the author has in a ſubſequent paragraph given an explanation of them, which coincides very nearly with that of Morley. The augmentation of meaſures, by placing a point after a breve or other character, is alſo here mentioned, as are likewiſe ſundry methods of diminu-

tion,

tion, whereby a perfect meaſure is rendered imperfect; and amongſt the reſt the diminution by red characters, which he ſays are uſed in motets, and frequently in thoſe of Philippus de Vitriaco, for three reaſons, namely, to ſignify a change in the mode, the time, or the prolation. As to the Pauſes or Reſts, the marks or characters made uſe of by the ancient writers to denote them, correſpond exactly with thoſe which we meet with in the works of other writers on the ſubject of menſurable muſic.

The foregoing pages contain an account of the invention of, and the ſucceſſive improvements made in, the Cantus Menſurabilis, which as it is collected from the writings of ſundry authors extant only in manuſcript, and whoſe works were probably compoſed for the inſtruction of particular fraternities in different countries, and at different times, and conſequently had never received the ſanction of public approbation, is neceſſarily incumbered with difficulties: the truth of the matter is, that this branch of muſical ſcience had not acquired any great degree of ſtability till towards the cloſe of the fourteenth century; for this reaſon the farther conſideration of menſurable muſic, and ſuch a repreſentation of the meaſures of time, with their ſeveral modifications as correſponds with the modern practice, is referred to that part of the preſent work, where only it can with propriety be inſerted.

In order to judge of the effects of this invention, and of the improvements which by the introduction of the Cantus Menſurabilis were made in muſic, it will be neceſſary to take a view of the ſtate of the ſcience in the ages next preceding the time of this diſcovery; and though ſome of thoſe writers, who had the good fortune to live in a more enlightened age, have affected to treat the learning of thoſe times with contempt; and, overlooking the ingenuity of ſuch men as Guido, Franco, De Handlo, De Muris, Vitriaco, Tinctor, and many others, have reproached them with barbariſm, and the want of claſſical elegance in their writings, perhaps there are ſome who conſider philology rather as ſubſervient to the ends of ſcience, than as ſcience itſelf; and who may think knowledge of more importance to mankind than the form in which it is communicated: ſuch men may be inclined to excuſe the want of that elegance which is the reſult of refinement, and may be pleaſed to contemplate the progreſs of ſcientific improvement, without attending to the ſtructure of periods, or bringing a Monkiſh ſtyle to the teſt of Ciceronian purity.

The

The firſt conſiderable improvement after the regulation of the tones by Gregory the Great, and the eſtabliſhment of the chant known by his name, was the invention of Polyphonous muſic, exemplified at firſt in that extemporaneous kind of harmony, which was anciently ſignified by the term Deſcant *.

Guido, beſides new modelling the ſcale, and converting the ancient tetrachords into hexachords, found out a method of placing the points in the ſpaces, as well as on the lines. This, together with the cliffs, rendered the ſtave of five lines nearly commenſurate to the whole ſyſtem, and ſuggeſted the idea of written deſcant, for the notation whereof nothing more was required than an oppoſition of point to point; and to muſic written according to this method of notation, the monks, very ſoon after its invention, gave the name of Contrapunctum, Contrapunto, or Counterpoint; appellations, in the opinion of many, ſo ſtrongly ſavouring of the barbariſm of the times in which they were firſt introduced, as not to be atoned for by their preciſion.

From hence it will pretty clearly appear that counterpoint, that is to ſay the method of deſcribing deſcant by ſuch characters as we now uſe, was the invention of Guido. But it does by no means follow that he was the inventor of ſymphoniac muſic; on the contrary it has been ſhewn that it was in uſe among the northern inhabitants of this kingdom, and that ſo early as the eighth century, and that Bede had given it the name of Deſcant.

To the evidences already mentioned in ſupport of this aſſertion, it may here be added, that the invention and uſe of the organ amounts to little leſs than a proof that ſymphoniac muſic was known long before Guido's time. The fact ſtands thus: the organ, not to reaſſume the enquiry as to the time of its invention, was added to church muſic by pope Vitalianus, who, as ſome ſay, was advanced to the pa-

pacy

* If we allow for the difference between written and extemporary muſic it will appear that the modern acceptation of the word Deſcant differs very little from that of the eighth century. See the preceding volume, pag. 408. For a very learned muſical lexicographer thus explains it.

DISCANTO [Ital.] DISCANTUS [Lat.] quaſi BISCANTUS, i. e. diverſus cantus, not only becauſe this part being the higheſt of many admits of the moſt coloratures, diviſions, graces, and variations of any, but becauſe the earlier writers among the moderns uſed to call a figurate ſong, in contradiſtinction to Canto-fermo or Plain-ſong, Diſcantum; and what we now call the compoſing of figurate muſic, diſcantare. Walth. Lex. in Art.

pacy anno 655, though others poſtpone him to the year 663. Thoſe of the firſt claſs fix the æra of the introduction of the organ into the choral ſervice preciſely at 660, the others by conſequence ſomewhat later. And Guido himſelf, beſides frequently mentioning the organ in the Micrologus, recommends the uſe of it in common with the monochord, for tuning the voice to the ſeveral intervals contained in the ſeptenary.

It is true when we ſpeak of the organ we are to underſtand that there are two kinds of inſtrument diſtinguiſhable by that name; the one, for the ſmallneſs of its ſize, and ſimplicity of its conſtruction, called the Portative, the other the Poſitive, or immoveable organ; both of theſe are very accurately deſcribed by Ottomarus Luſcinius, in his Muſurgia, printed at Straſburg in 1536. As to the firſt, its uſe was principally to aſſiſt the voice in aſcertaining the ſeveral ſounds contained in the ſyſtem, and occaſionally to facilitate the learning of any Cantus. The other is that noble inſtrument, to the harmony whereof the ſolemn choral ſervice has ever ſince its invention been ſung, and which is now degraded to the accompaniment of diſcordant voices in the promiſcuous performance of metrical pſalmody in parochial worſhip.

Guido might poſſibly mean that the former of theſe was proper to tune the voice by; but he goes on farther, and ſpeaks of the organ in general terms, as an inſtrument to which the hymns, antiphons, and other offices were daily ſung in cathedral and conventual churches, and other places of religious worſhip. Now let him mean either the one or the other of the above-mentioned inſtruments, it is ſcarce credible that during ſo long a period as that between 800 and 1020, during all which the world was in poſſeſſion of the organ, neither curioſity nor accident ſhould lead to the diſcovery of muſic in conſonance. Is it to be ſuppoſed that this noble inſtrument, ſo conſtructed as to produce the greateſt variety of harmony and fine modulation, was played on by one finger only? was the organiſt, who muſt be ſuppoſed to be well ſkilled in the nature of conſonance, never tempted by curioſity to try its effect on the inſtrument the object of his ſtudies, and perhaps the only one, if we except the harp, then known, on which an experiment of this kind could poſſibly be made? did no accident or miſtake, or laſtly, did not the mere tuning the inſtrument from time to time, as occaſion required, or, if that was not his duty, the bare trying if it were in tune or no, teach

him

him experimentally that the diateſſaron, diapente, and diapaſon, to ſay nothing of the other conſonances, are as grateful to the audible as their harmonical coincidences are to the reaſoning faculties?

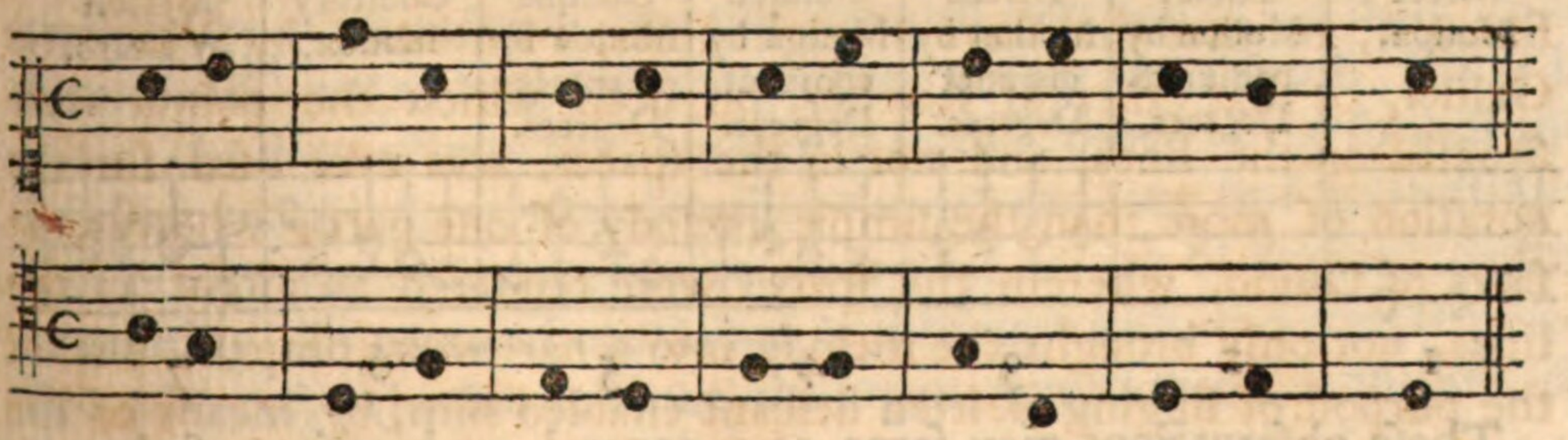
Perhaps it may be objected that this argument will carry the uſe of ſymphoniac muſic back to thoſe times in which it is aſſerted no ſuch thing was known; for it may be aſked, does not the hydraulic organ mentioned by Vitruvius as neceſſarily preſuppoſe muſic in conſonance, as that in uſe at the time of Guido's writing the Micrologus? In anſwer to this it is ſaid, that the hydraulic organ is an inſtrument ſo very ill defined, that we are incapable of forming to ourſelves any idea of its frame, its conſtruction, or its uſe. Kircher has wreſted Vitruvius's deſcription of it, ſo as to make it reſemble the modern organ, and has even exhibited the form of it in the Muſurgia; but who does not ſee that the inſtrument thus accurately delineated by him is a creature of his own imagination? and does he not deny its aptitude for ſymphoniac muſic by ſaying as he does in the ſtrongeſt and moſt expreſs terms, that after a moſt painful and laborious reſearch he had never been able to find the ſlighteſt veſtiges of ſymphoniac harmony in either the theory or practice of the ancients?

CHAP. IV.

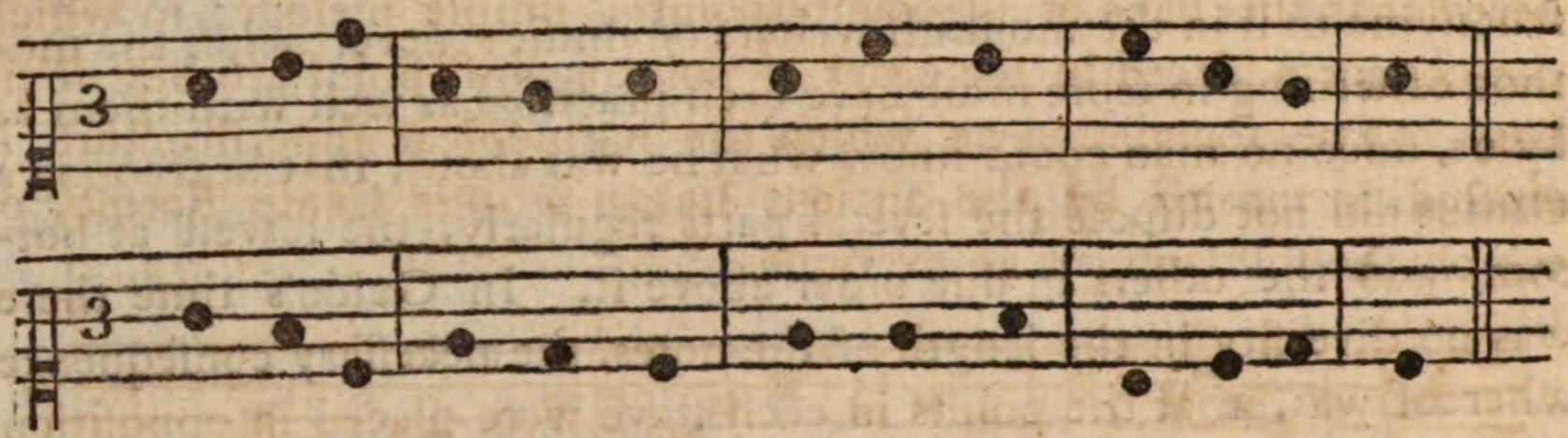
IT now remains to take a view of muſic as it ſtood immediately after this laſt improvement of Guido. Deſcant, in the original ſenſe of the word, was extemporaneous ſong, a mere energy; for as ſoon as uttered it was loſt: it no where appears that before the time of Guido any method of notation had been thought of, capable of fixing it, or that the ſtave of eight lines, mentioned by Vincentio Galilei, or that other of Kircher, on both which the points were ſituated on the lines, and not in the ſpaces, was ever uſed for the notation of more than the ſimple melody of one part; whereas the ſtave of Guido, wherein the ſpaces were rendered as uſeful as the lines, not only brought the melody into a narrower compaſs, but for the purpoſe of ſinging written deſcant enabled him, by means of the cliffs, to ſeparate and ſo diſcriminate the ſeveral parts, as to make the practice of muſic in conſonance, a matter of ſmall difficulty.

The word Score is of modern invention, and it is not eaſy to find a ſynonyma to it in the monkiſh writers on muſic: nevertheleſs the method of writing in ſcore muſt have been practiſed as well with them as by us, ſince no man could know what he was about, that in framing a Cantus did not diſpoſe the ſeveral parts regularly, the loweſt at bottom, and the others in due order above it. In Guido's time there was no diverſity in the length of the notes, the neceſſary conſequence whereof was, that the points in each ſtave were placed in oppoſition to thoſe in the others; and a cantus thus framed was no leſs properly than emphatically called Counterpoint.

It is needleſs to ſay that before the invention of the Cantus Menſurabilis this was the only kind of muſic in conſonance; where it was adapted to words the metre was regulated by the cadence of the ſyllables, and where it was calculated ſolely for inſtruments, the notes in oppoſition were of equal length, adjuſted by the ſimple radical meaſures, out of which all the different modifications of common and triple time, as we now call them, are known to ſpring. But this kind of equality ſubſiſted only between the integral parts of the Cantus, as they ſtood oppoſed to each other in conſonance, and the radical meaſures were not leſs obvious then than they are now. The whole of the Rythmopoieia was founded in the diſtinction between long and ſhort quantities. and a foot, conſiſting ſolely of either, is eſſentially different from one in which they are combined; in one caſe the Arſis and Theſis are equal; in the other they have a ratio of two to one. From hence there is reaſon to conclude that the primitive counterpoint, as being ſubject to different general meaſures, was of two forms, anſwering preciſely to the common and triple time of the moderns. The former of theſe may thus be conceived of.



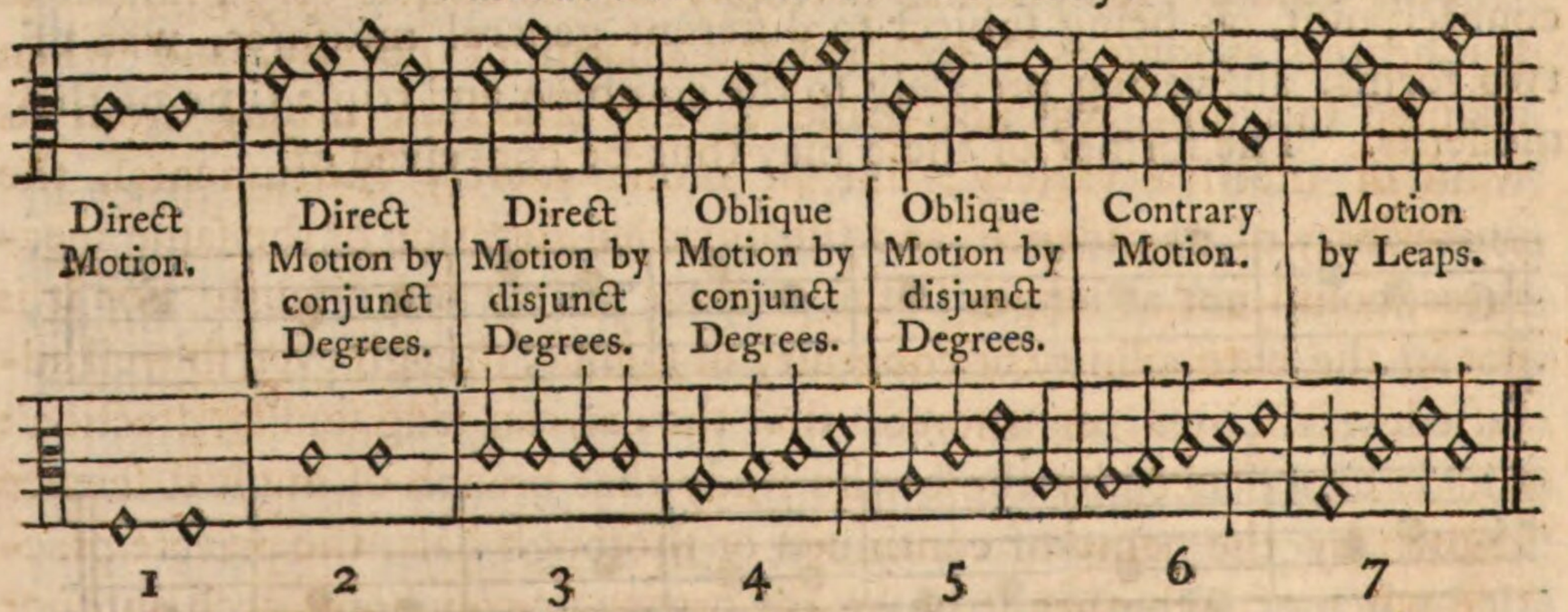
And the latter thus:



But although theſe were all the varieties in reſpect to time or meaſure, which it was originally capable of, counterpoint was even then ſuſceptible of various forms, and admitted of an almoſt endleſs diverſity of combinations, ariſing as well from a difference in the motion or progreſſion of the ſounds, as in the ſucceſſion of conſonances. The combinations, in a ſeries of thoſe eight ſounds which conſtitute the diapaſon, are eſtimated at no fewer than 40320. And in the caſe of a cantus in conſonance theſe allow of a multiplication by the number of the additional parts to the amount of four. Hence it is that in a cantus thus conſtituted, the iteration of the ſame preciſe melody and harmony is an event ſo extremely fortuitous, that we eſtimate the chance of its happening, at nothing.

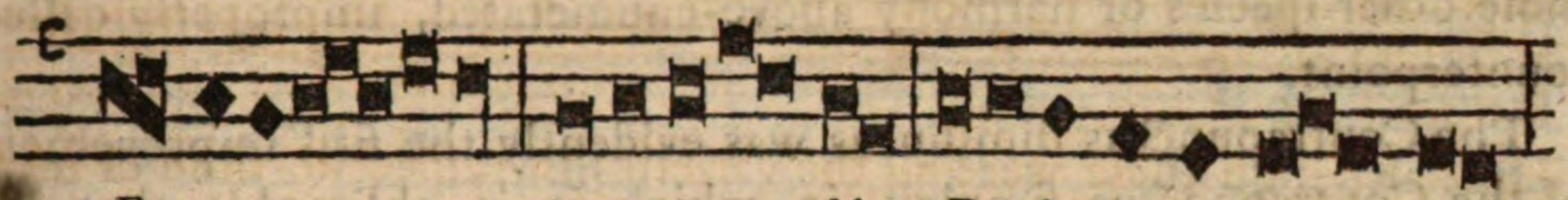
Another ſource of variety is diſcernible in the different motions which may be aſſigned to the ſeveral parts of a cantus in conſonance, which, as they ſtand oppoſed to each other, may be in either of the following forms:

Various Proceſſes of Harmony.



Theſe obſervations may ſerve as a general explanation of the nature of counterpoint, of which it will appear there are ſeveral kinds; for

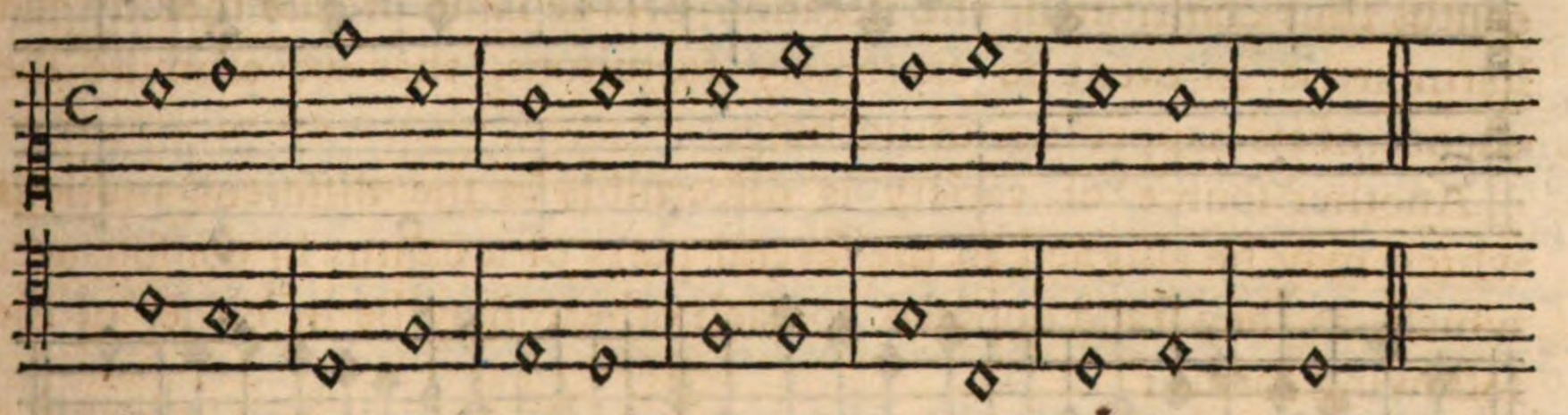
for the thorough underſtanding whereof it is neceſſary to be remembered that the baſis of all counterpoint is ſimple melody, to which the concords placed in the order of point againſt point are but auxiliary. The foundation on which the harmonical ſuperſtructure is erected is termed by the ancient Italian writers Canto Fermo, of which the following is an example.



Ec - - - ce appare - - bit Domi - - - - nus. *

As to counterpoint, notwithſtanding the ſeveral diviſions of it into Contrapunctus ſimplex, Contrapunctus diminutus ſive floridus, Contrapunctus coloratus, Contrapunctus fugatus, and many other kinds, it is in truth that ſpecies of harmony only, in which the notes contained in the Canto Fermo, and each of the other parts, are of equal lengths, as here:

CONTRAPUNCTUS SIMPLEX.



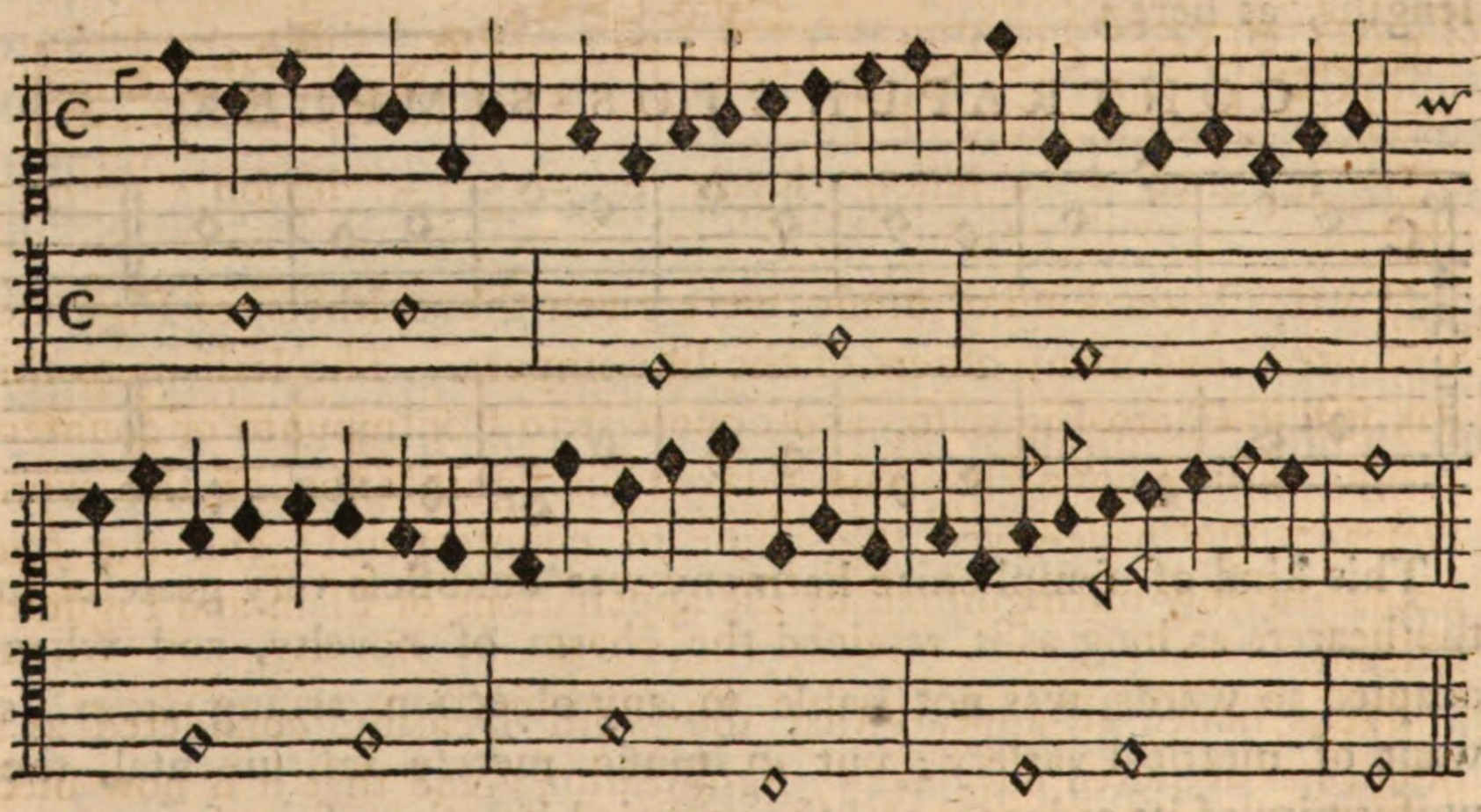
This kind of ſymphoniac harmony was doubtleſs very grateful to the hearers as long as it retained the charm of novelty, and when adapted to words, was not liable to any objection ariſing from its want of metrical variety; but in muſic merely inſtrumental, the uniformity of its cadence, and the unvaried iteration of the ſame meaſures, could not at length fail to produce ſatiety and diſguſt. For it is not in the bare affinity or congruity of ſounds, though ever ſo well adjuſted, combined, or uttered, that the ear can long find ſatisfaction: this is experienced by thoſe who ſtudy that branch of muſical ſcience known by the name of continued or thorough baſs, the private practice whereof, whether it be on the organ, harpſichord, arch-lute, or

* From a MS. cited by Martini, ſuppoſed to have been written in the thirteenth century. Storia della Muſica, tom. I. pag. 187.

any other inſtrument adapted for the purpoſe, in a ſhort time becomes irkſome. But the invention of the different meaſures for time, together with the pauſes or reſts, and alſo of the ligatures, gave riſe to another ſpecies, in which the rigorous oppoſition of point to point was diſpenſed with ; and this relaxation of a rule which, while it was obſerved, held the invention in fetters, gave riſe to thoſe other ſpecies of harmony above-enumerated, improperly called counterpoint.

The Contrapunctus diminutus was evidently the firſt improvement of the Contrapunctus ſimplex, in which it is obſervable that the notes oppoſed in the Canto Fermo are more in number, and conſequently leſs in value, than the latter of this ſpecies. The following, though not a very ancient compoſition, may ſerve as an example :

CONTRAPUNCTUS DIMINUTUS, ſive FLORIDUS.



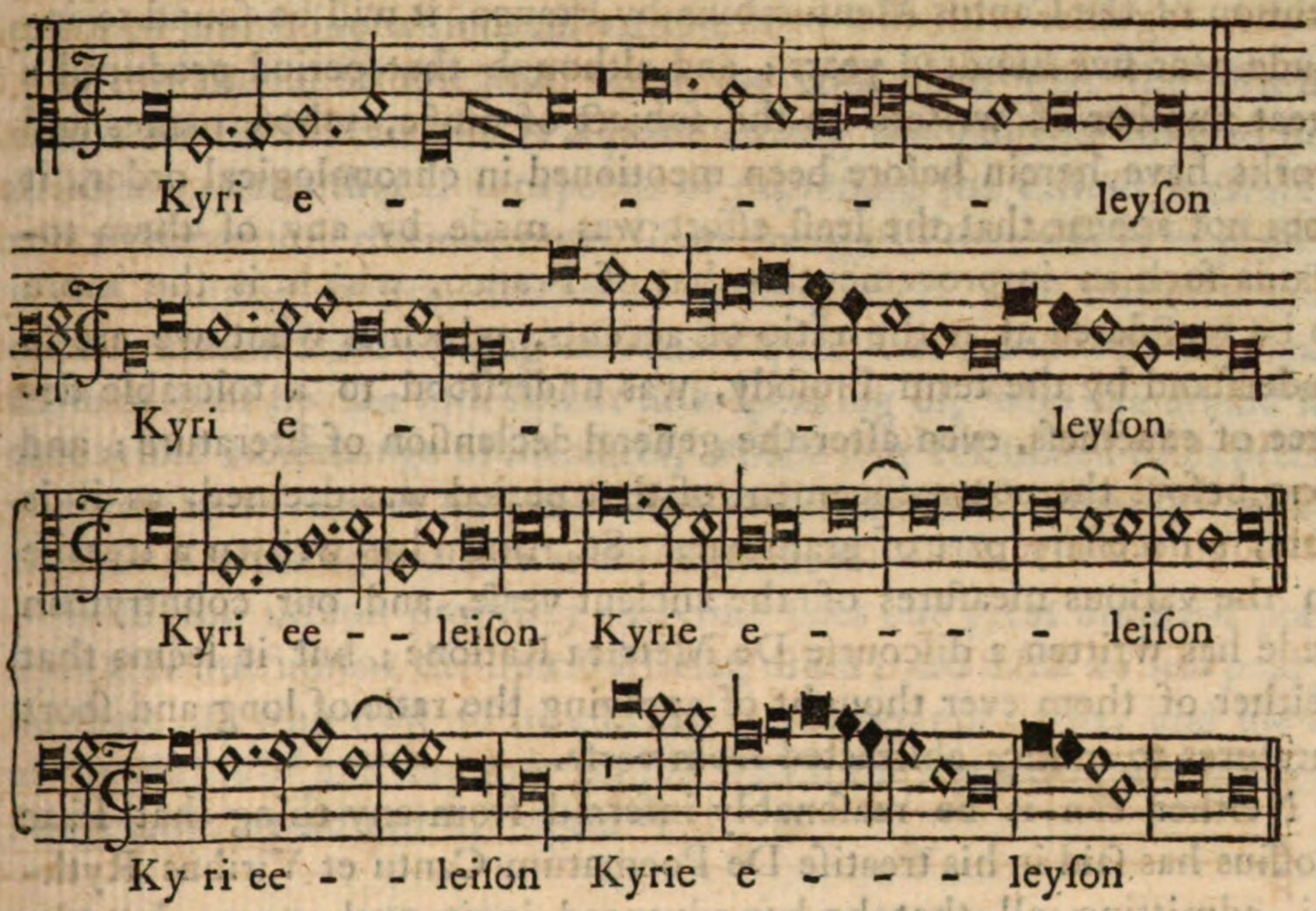
This was followed by the introduction of little points, imitations, colligations of notes, and reſponſive paſſages, not ſo elegant in their ſtructure and contrivance as, but ſomewhat reſembling, the fugue of modern times.

The rudiments of this ſpecies are diſcernible in the following Kyrie, ſaid to have been compoſed about the year 1473 *.

* Martini, Storia della Muſica, tom. I. pag. 188.

CANTO

CANTO FIGURATO.



To this latter kind of muſic were given the epithets of Figurate, Coloured, and many others of the like import. The Italians to this day call it Canto Figurato, and oppoſe it to Contrapunto or counterpoint. Other countries have relaxed the ſignification of the word Deſcant, and have given that name to counterpoint; and the two kinds are now diſtinguiſhed by the appellations of Plain and Figurate deſcant.

From hence it appears that the word Deſcant, conſidered as a noun, has acquired a ſecondary ſignification; and that it is now uſed to denote any kind of muſical compoſition of more parts than one; and as to the verb formed from it, it has, like many others, acquired a metaphorical ſenſe, as in the following paſſage:

'And Deſcant on mine own deformity.'

Shakeſpeare, Rich. III.

But neither can its original meaning be underſtood, nor the propriety and elegance of the above figure be diſcerned, without a clear and preciſe idea of the nature of deſcant, properly ſo called.

If

If we compute the diſtance in reſpect of time between the laſt improvement of the Cantus Eccleſiaſticus by St. Gregory, and the invention of the Cantus Menſurabilis by Franco, it will be found to include near five hundred years; and although that period produced a great number of writers on the ſubject of muſic, whoſe names and works have herein before been mentioned in chronological order, it does not appear that the leaſt effort was made by any of them towards ſuch an improvement as that of Franco, which is the more to be wondered at as the ratio of accents, which is what we are to underſtand by the term Proſody, was underſtood to a tolerable degree of exactneſs, even after the general declenſion of literature; and long before the commencement of that period was deemed, as it is now, a neceſſary part of grammar. St. Auſtin has written a treatiſe on the various meaſures of the ancient verſe, and our countryman Bede has written a diſcourſe De Metrica Ratione; but it ſeems that neither of them ever thought of applying the ratio of long and ſhort meaſures to muſic, abſtracted from verſe.

Neither can it be reaſonably inferred from any thing that Iſaac Voſſius has ſaid in his treatiſe De Poematum Cantu et Viribus Rythmi, admitting all that he has advanced in it to be true, that the Rythmopoieia of the ancients had any immediate relation to Muſic: it ſhould rather ſeem by his own teſtimony to refer ſolely to the Poetry of the ancients, and to be as much a branch of grammar as proſody is at this day. This however is certain that the ancient method of notation appears to be calculated for no other end than barely to ſignify the diverſities of ſounds in reſpect of their acuteneſs and gravity. Nor do any of the fragments of ancient muſic now extant furniſh any means of aſcertaining the reſpective lengths of the ſounds, other than the metre of the verſes to which they are adapted. It may perhaps be urged as a reaſon for the practice of adjuſting the meaſures of the muſic by thoſe of the verſe, rather than the meaſures of the verſe by thoſe of the muſic, that the diſtinction of long and ſhort times or quantities could not with propriety be referred to muſic: but this is to ſuppoſe that muſic merely inſtrumental has no force nor efficacy ſave what ariſes from affinity of ſound; the contrary whereof is at this day ſo manifeſt, that it would be ridiculous to queſtion it: nay the ſtrokes on an anvil have a metrical ratio, and the

the moſt uniform monotony may be ſo broken into various quantities, and theſe may again be ſo combined as to form a diſtinct ſpecies capable of producing wonderful effects.

If this ſhould be doubted, let it be conſidered that the Drum, which has no other claim to a place among the pulſatile muſical inſtruments, than that it is capable of expreſſing the various meaſures and modifications of time, owes all its energy to that which in poetry would be called Metre, which is nothing more than a regular and orderly commixture of long and ſhort quantities; but who can hear theſe uttered by the inſtrument now ſpeaking of, who can attend to that artful interchange of meaſures, which it is calculated to expreſs, and that in a regular ſubjection to metrical laws, without feeling that he is acted upon like a mere machine?

With the utmoſt propriety therefore does our great dramatic poet ſtyle this inſtrument the Spirit-ſtirring drum; and with no leſs policy do thoſe act who truſt to its efficacy in the hour of battle, and uſe it as the means of exciting that paſſion which the moſt eloquent oration imaginable would fail to inſpire *.

* It ſeems that the old Engliſh march of the foot was formerly in high eſtimation, as well abroad as with us; its characteriſtic is dignity and gravity, in which reſpect it differs greatly from the French, which, as it is given by Merſennus, is briſk and alert. Sir Roger Williams, a gallant Low-country ſoldier of queen Elizabeth's time, and who has therefore a place among the worthies of Lloyd and Winſtanley, had once a converſation on this ſubject with marſhal Biron, a French general. The marſhal obſerved that the Engliſh march being beaten by the drum was ſlow, heavy, and ſluggiſh: 'That may be true,' anſwered Sir Roger, 'but ſlow as it is, it has traverſed your maſter's country from one end to the 'other.' This bon mot is recorded in one of thoſe little entertaining books, written by Crouch the bookſeller in the Poultry, and publiſhed about the end of the laſt century, under the fictitious name of Robert Burton; the book here referred to is entitled Admirable Curioſities, Rarities, and Wonders in England, Scotland, and Ireland; the ſtory is to be met with in pag. 5, of it, but where elſe is not ſaid.

Notwithſtanding the many late alterations in the diſcipline and exerciſe of our troops, and the introduction of fifes and other inſtruments into our martial muſic, it is ſaid that the old Engliſh march is ſtill in uſe with the foot. Mr. Walpole has been very happy in diſcovering a manuſcript on parchment, purporting to be a warrant of Charles I. directing the revival of the march agreeable to the form thereto ſubjoined in muſical notes ſigned by his majeſty, and counterſigned by the earl of Arundel and Surry, the then earl marſhal. This curious manuſcript was found by the preſent earl of Huntingdon in an old cheſt, and as the parchment has at one corner the arms of his lordſhip's predeceſſor, then living, Mr. Walpole thinks it probable that the order was ſent to all lords lieutenants of counties.

The following is a copy of the warrant, and of the muſical notes of the march, taken from the Catalogue of Royal and Noble Authors, vol. I. pag. 201.

'CHARLES

It may be remembered that in the foregoing deduction of the improvements made in muſic, counterpoint was mentioned as the laſt that preceded the invention of the Cantus Menſurabilis. To ſhew the importance of this laſt, it was neceſſary to ſtate the defects in that ſpecies of harmony which admitted of no metrical variety. It was alſo neceſſary in the next place to ſhew that although the Rythmopoieia of the ancients has long ceaſed to be underſtood, yet that the rudiments of it ſubſiſt even now in the proſody of the grammarians. Seeing then that the art of combining long and ſhort quantities, and the ſubjecting them to metrical laws was at all times known, it may be aſked wherein did the merit of Franco's invention conſiſt? The anſwer is, in the transferring of metre from poetry or verſe to mere ſound; and in the invention of a ſyſtem of notation, by means whereof all the poſſible modifications of time are definable, and that to the utmoſt degree of exactneſs.

But the merit of Franco's invention, and the ſubſequent improvement of it by De Muris and other writers, are beſt to be judged of by their conſequences, which were the union of the Melopoieia with the Rythmopoieia, or, in other words, Melody and Metre; and from hence ſprung all thoſe various ſpecies of counterpoint, which are included under the general appellation of Canto Figurato. The firſt and moſt obvious improvement of counterpoint, which, as has been already ſhewn, was originally ſimple, and conſiſted in a ſtrict oppoſition of note to note, is viſible in that which is

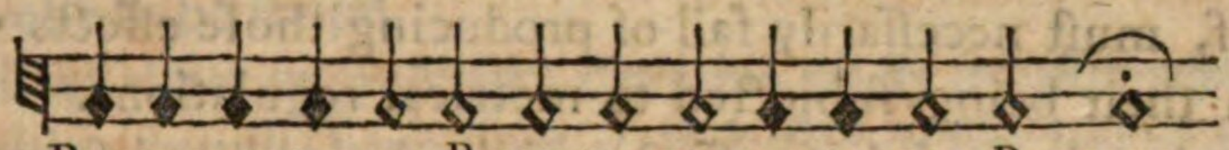
'CHARLES REX,

'Whereas the ancient cuſtome of nations hath ever bene to uſe one certaine and conſtant forme of march in the warres, whereby to be diſtinguiſhed one from another. And the march of this our Engliſh nation, ſo famous in all the honourable atchievements and glorious warres of this our kingdome in forraigne parts [being by the approbation of ſtrangers themſelves confeſt and acknowledged the beſt of all marches] was through the negligence and careleſſneſs of drummers, and by long diſcontinuance ſo altered and changed from the ancient gravitie and majeſtie thereof, as it was in danger utterly to have bene loſt and forgotten. It pleaſed our late deare brother prince Henry to revive and rectifie the ſame by ordayning an eſtabliſhment of one certaine meaſure, which was beaten in his preſence at Greenwich anno 1610. In confirmation whereof wee are graciouſly pleaſed, at the inſtance and humble ſute of our right truſty and right well-beloved couſin and counſellor Edward viſcount Wimbledon, to ſet down and ordaine this preſent eſtabliſhment hereunder expreſſed. Willing and commanding all drummers within our kingdome of England and principalitie of Wales exactly and preciſely to obſerve the ſame, as well in this our kingdome, as abroad in the ſervice of any forraigne prince or ſtate, without any addition or alteration whatſoever. To the end that ſo ancient, famous, and commendable a cuſtome may be preſerved as a patterne and precedent

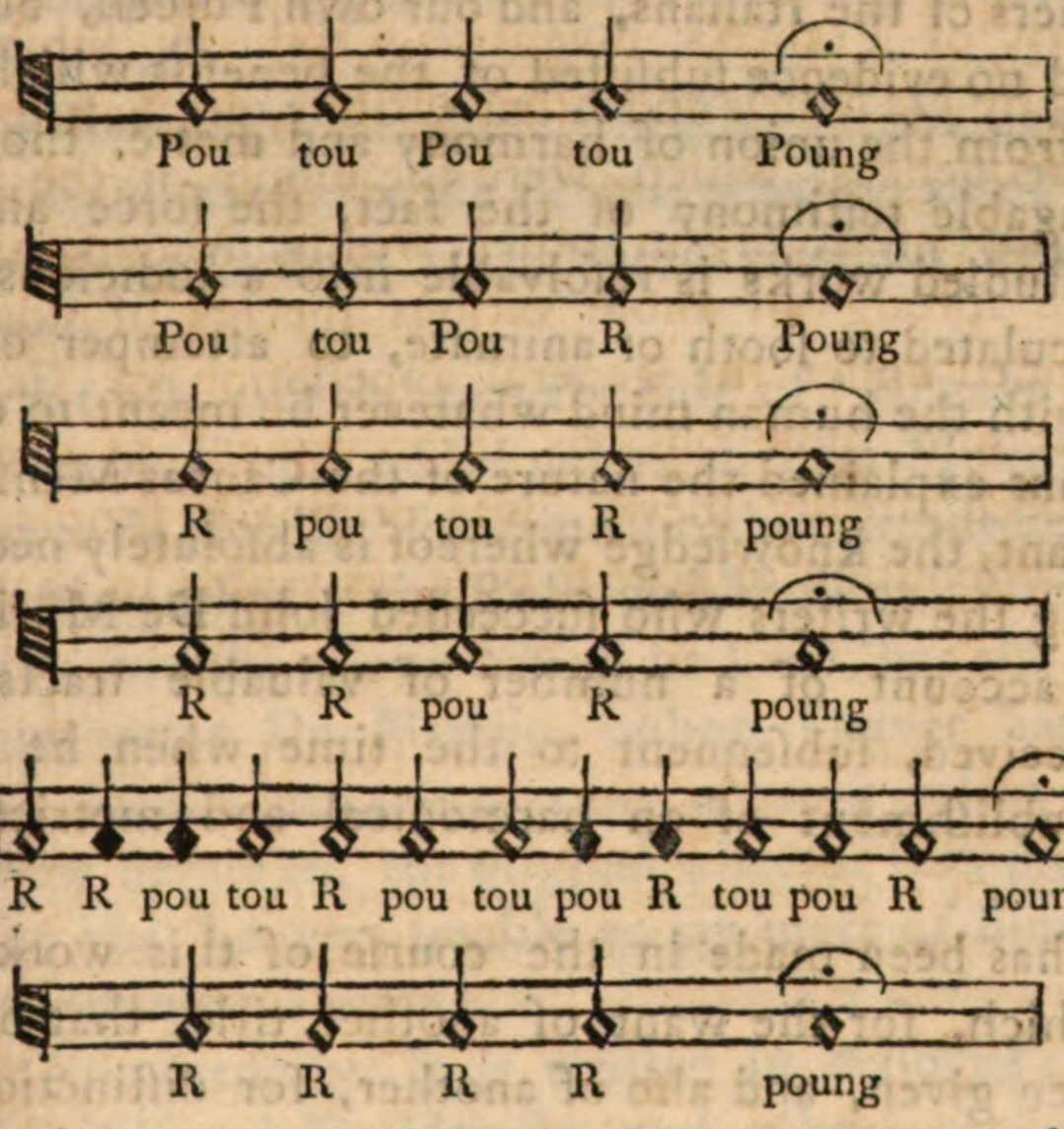
termed Contrapunctus diminutus ſive floridus, wherein the notes in one part, the plain-ſong for inſtance, are oppoſed by others of a leſs value, but correſponding to the former in the general meaſure of its conſtituent ſounds, of which kind of compoſition an example has herein before been given. The ſubſequent improvements on this invention have been ſhewn to be, the Canto Figurato, Canon, and other

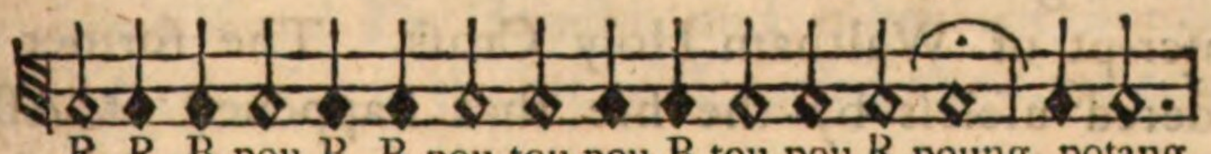
‘ dent to all poſteritie. Given at our palace of Weſtminſter the ſeventh day of February, ‘ in the ſeventh yeare of our raigne, of England, Scotland, France, and Ireland.

VOLUNTARY before the MARCH.



The MARCH.





‘ Subſcribed ARUNDELL & SURREY.

‘ This is a true copie of the original, ſigned by his Majtie

ED. NORGATE, Windſor.

kinds of ſymphoniacal compoſition, all which are evidently the offſpring of the Cantus Menſurabilis, an invention ſo much the more to be valued, as it has rendered that fund of harmonical and metrical combination almoſt infinite in its extent, which elſe muſt long ago have been exhauſted.

If we take a view of muſic in the ſtate in which Guido left it, it will be found to have derived all its power and efficacy from the coincidence of ſounds, and that thoſe ſounds being regulated by even and uniform meaſures, though they might be grateful to the ear, which is delighted with harmony even in caſes where it refers to nothing beyond itſelf, muſt neceſſarily fail of producing thoſe effects which follow from their being ſubjected to metrical regulations.

Proofs abundant of theſe effects might be adduced from the compoſitions of the laſt century, as namely, Cariſſimi, Stradella, Gaſparini, and others of the Italians, and our own Purcell, but were theſe wanting, and no evidence ſubſiſted of the benefits which have reſulted to muſic from the union of harmony and metre, thoſe of Handel are an irrefragable teſtimony of the fact, the force and energy of whoſe moſt ſtudied works is reſolvable into a judicious ſelection of meaſures calculated to ſooth or animate, to attemper or inflame, in ſhort to do with the human mind whatever he meant to do.

Having thus explained the nature of the Cantus Menſurabilis, and alſo of Deſcant, the knowledge whereof is abſolutely neceſſary to the underſtanding the writers who ſucceeded John De Muris, it remains to give an account of a number of valuable tracts, compoſed, as it is conceived, ſubſequent to the time when he lived and of the final eſtabliſhment of an harmonical and metrical theory by Franchinus.

Mention has been made in the courſe of this work of a manuſcript, to which, for the want of another title, that of the Cotton MS. has been given, and alſo of another, for diſtinction-ſake called the manuſcript of Waltham Holy Croſs. The former of theſe is now rendered uſeleſs by the fire that happened at Aſhburnham-houſe. But before this diſaſtrous event a copy of the firſt of theſe manuſcripts, not ſo complete as could be wiſhed, as wanting many of the diagrams and examples in notes occaſionally inſerted by way of illuſtration, had been procured and made at the expence of the late

late Dr. Pepuſch. As to the other manuſcript, that of Waltham Holy Croſs, it formerly belonged to ſome perſon who was ſo much a friend to learning as to oblige Dr. Pepuſch with permiſſion to copy it, and his copy thereof is extant. The original is now the property of Mr. Weſt, the preſident of the Royal Society, who, actuated by the ſame generous ſpirit as the former owner, has vouchſafed the uſe of it for the furtherance of this work. Theſe aſſiſtances afford the means of giving an account of a number of curious tracts on the ſubject of muſic, which hardly any of the writers on that ſcience ſeem ever to have ſeen, and which perhaps are now no where elſe to be found.

The firſt of theſe manuſcripts contains tracts by different authors, moſt of whom ſeem to have been well ſkilled in the leſs abſtruſe parts of the ſcience. The compiler of this work is unknown, but the time when it was completed appears by the following note at the concluſion of the firſt tract:

'Finito libro reddatur gloria Chriſto. Expliciunt Regulæ cum 'additionibus: finitæ die Veneris proximo ante Pentecoſt, anno 'domini milleſimo tricentiſimo viceſimo ſexto, et cætera, 'Amen.'

Of the firſt tract, which bears the title of 'Regulæ cum maximis 'magiſtri Franconis, cum additionibus aliorum Muſicorum, compi-'latæ à Roberto de Handlo,' ſome mention has already been made; and as to Franco, the author of the Rules and Maxims, an account of him, of his country, and the age in which he lived, has alſo been given *. Of his commentator De Handlo, biſhop Tanner has taken ſome notice in his Bibliotheca; but as his account refers ſolely to the manuſcript now before us, the original whereof it is probable he had ſeen, it ſeems that he was unable to ſay more of him than appears upon the face of this his work.

As to the commentary, it is written in dialogue; the ſpeakers are Franco himſelf and De Handlo, and other occaſional interlocutors. The ſubject of it is the art of denoting the time or duration of

* Supra, pag. 17, to which may be added that in the Index of Authors, at the end of Martini's firſt volume, is the following article: 'FRANCONUS Pariſienſis. Ars Cantus 'Menſurabilis. Codex Ambroſianus ſignat D. 5, in fol.' which is probably no other than a copy of the tracts there aſcribed to him.

musical sounds by characters and there is little reason to doubt but that it contains the substance of what Johannes De Muris taught concerning that matter. It consists of thirteen divisions or Rubrics, as the author terms them, from their being in red characters, the titles whereof with the substance of each are as follow:

Rubric I. Of the Long, Breve, and Semibreve, and of the manner of dividing them.

Rubric II. Of the Long, the Semi-long*, and their value, and of the Double Long.

Rubric III. How to distinguish the Long from the Semi-long, and the Breve from the Semibreve; and of the Pauses corresponding with each; and of the equality of the Breve and the Breve altera.

Rubric IV. Of Semibreves, and their equality and inequality, and of the division of the Modes [of time] and how many ought to be assumed.

Under this head the author mentions one Petrus De Cruce as a composer of motets; the names of Petrus Le Visor, and Johannes De Garlandia also occur as interlocutors in the dialogue.

Rubric V. Of the Longs which exceed in value a double Long.

This rubric exhibits a species of notation unknown to us at this day, namely, a single character encreased in its value by the encrease of its magnitude. A practice which will be best understood from the author's own words, which are these: 'A figure having three quadrangles in it is called a triple long, that is to say a note of three perfections; if it has four it, is called quadruple, that is a note of four perfections; and so on to nine, but no farther. See the figures of all the longs as they appear here.

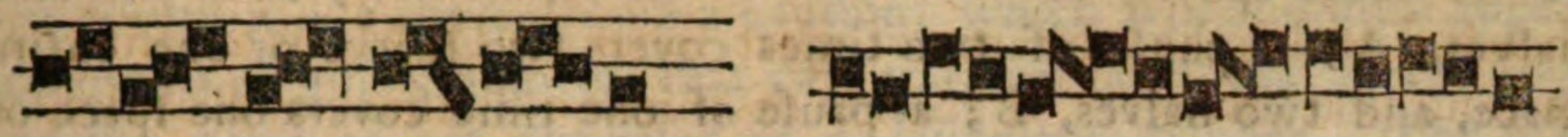
Rubric VI. Of the beginnings of Ligatures and Obliquities, and in what manner they are found.

A Ligature is here defined to be a mass of figures, either in a right or an oblique direction; and an Obliquity is said to be a solid union or connexion of two ascending or descending notes in one. Here follow examples, from the author, of each:

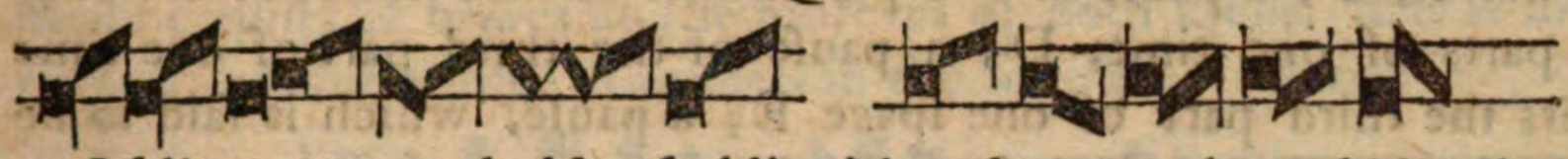
* This is but another name for the breve.

LIGA-

LIGATURES.



OBLIQUITIES.



Of ligatures, and alſo of obliquities, ſome are here ſaid to be with propriety, others without propriety, and others with an oppoſite propriety; theſe ſpecies are ſeverally known by their beginnings. The matter of this rubric, and the commentary on it are of very little import.

It is farther ſaid that no additional mark or character is to be made at the end of an aſcending obliquity, except a Plica, a word which in this place ſignifies that perpendicular ſtroke which is the termination of ſuch characters as the long.

Rubric VII. To know the terminations of the ligatures. The beginnings and terminations of ligatures, and alſo of obliquities, declare the nature of the time, whether it be perfect or imperfect; or, as we ſhould now ſay, duple or triple.

Rubric VIII. Teaches alſo to know the Terminations of the ligatures.

Rubric IX. Concerning the Conjunctions of ſemibreves, and of the figures or ligatures with which ſuch ſemibreves may be joined.

Here we meet with the name of Admetus de Aureliana, who, as alſo the ſingers of Navernia, the name of a country which puzzled Morley, and which probably means Navarre, are ſaid to have conjoined Minoratas and Minims together.

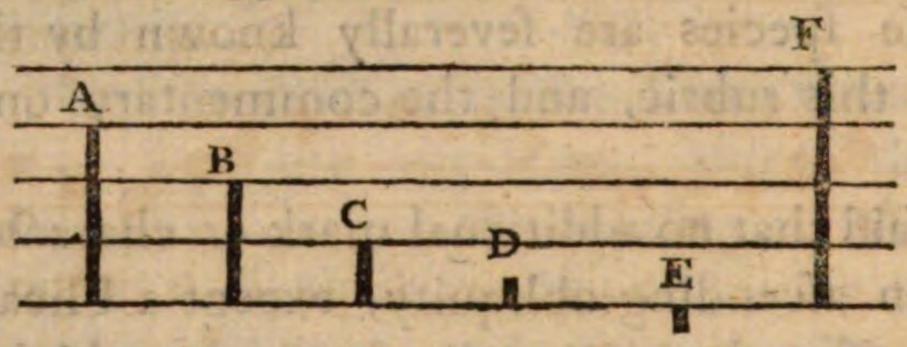
Rubric X. How the Plicas are formed in ligatures and obliquities, and in what manner a plicated long becomes an erect long.

Rubric XI. Concerning the value of the Plicas.

Rubric XII. Concerning the Pauſes.

The pauſes are here ſaid to be ſix in number, the firſt of three times, the ſecond of two, and the third of one. The fourth is of two third parts, and the fifth one third part of one time. As to the ſixth it is ſaid to be of no time, and that it is better called an immeaſurable pauſe, and that the uſe of it is to ſhew that the laſt note but one muſt be held out, although but a breve or ſemibreve. The characters of the pauſes are alſo thus deſcribed: a pauſe of three times

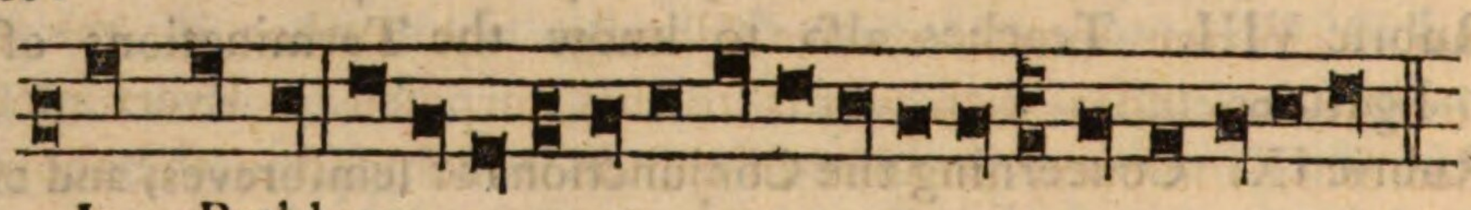
covers three ſpaces, or the value of three, namely, two and two halves, A; a pauſe of two times covers two ſpaces or one entire ſpace, and two halves, B; a pauſe of one time covers one ſpace or two halves, C; a pauſe of two perfections of one time covers only two parts of one time, D; a pauſe of the third part of one time covers the third part of one ſpace E; a pauſe, which is ſaid to be immeaſurable F, is called the end of the punctums, and covers four ſpaces, their five forms appear here:



In this rubric the colloquium is between Franco, Jacobus de Navernia, and the above-named Johannes de Garlandia.

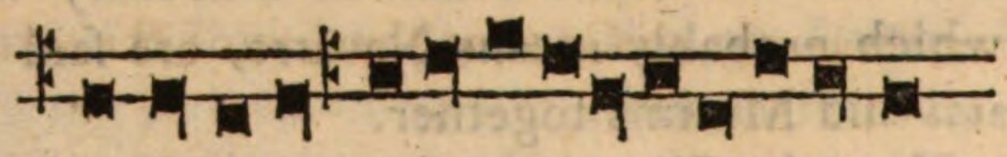
Rubric XIII. How the Meaſures or Modes of time are formed.

Here it is laid down that there are five modes of time uſed by the moderns, the firſt conſiſting of all perfect longs, as the following motet:

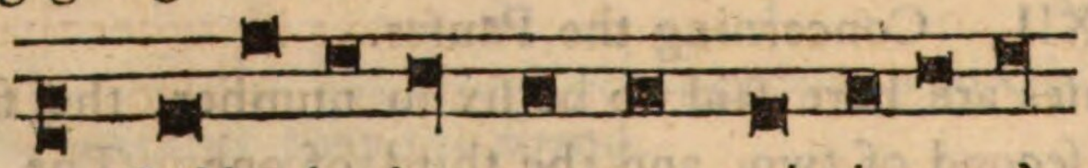


In Bethleem

The ſecond mode conſiſts of a breve, a long, and a breve, as in this example:

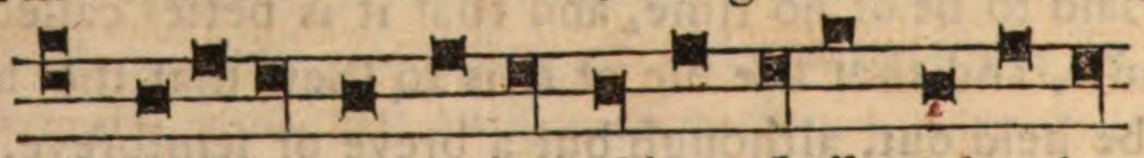


The third of a long, two breves and a long, as in this motet: only it is to be obſerved that to this mode belongs a pauſe of three times, a long going before.



Quid miraris partum virgineum?

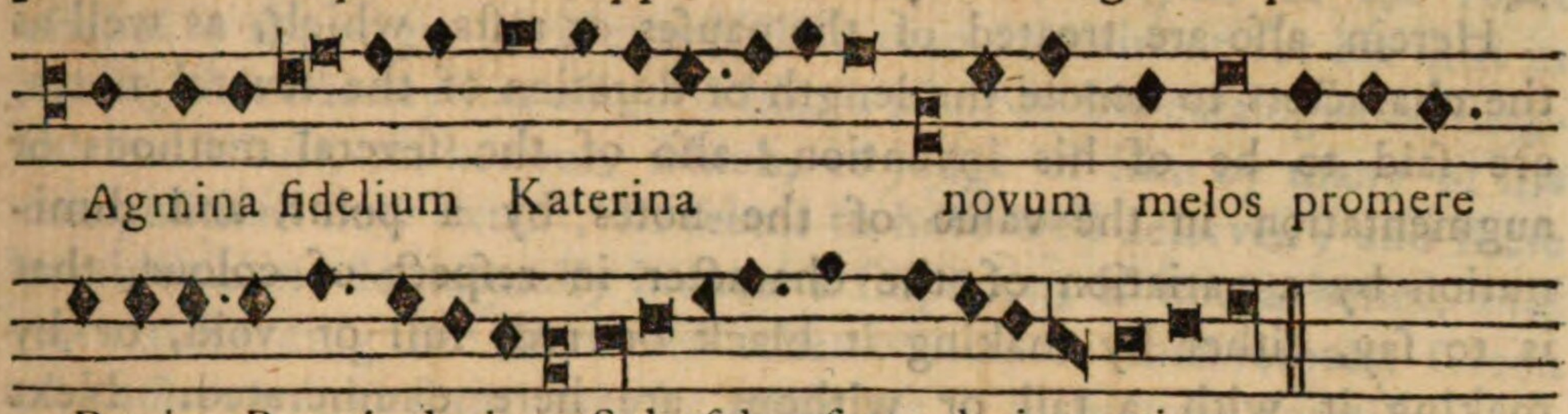
The fourth mode is of two breves, along, and two breves, as here.



Roſula primula ſalve Jeſſe virgula

and

and to it belongs a pauſe of three times. After this deſignation of the fourth mode there occurs a caution, which will doubtleſs appear ſomewhat ſingular, namely, that care muſt be taken that in the ſinging the notes be not expreſſed in a laſcivious manner. The fifth mode conſiſts of breves and ſemibreves of both kinds, that is to ſay, perfect and imperfect, as appears in the following example:



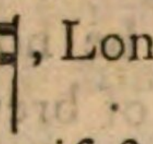
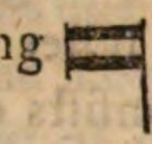
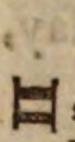
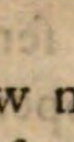
From this mode, it is ſaid, proceed a great number of melodies or airs, the names whereof can ſcarcely be rendered in Engliſh, as namely, Hockets*, Rundelli, Balladea, Coreæ, Cantusfracti, Eſtampetæ, Florituræ. It ſeems that theſe five modes may be mixed or uſed interchangeably, in which reſpect they agree with the modes in uſe at this day. The whole of the explanation of this laſt rubric comes from the mouth of De Handlo, the author of the tract, which he concludes with words to this purpoſed: 'Every mode of 'meaſures, and every meaſure of cantus is included in the above five 'modes and rules, and maxims for their uſe and application might 'be given without end; nevertheleſs attend to the inſtructions con-'tained in this ſmall volume. All that now hear me are ſingers, 'therefore pray fervently to God for the life of the writer. Amen."

CHAP. V.

TO the tract of De Handlo, the next in order that occurs is a diſcourſe by an anonymous author, entitled 'Tractatus diver-'ſarum Figurarum per quas dulcis Modis diſcantantur†', to appearance a compendium of the doctrine of De Muris, containing in the begin-

* An explanation of this ſtrange word will be met with in a ſubſequent page.

† This tract contains moſt evidently a ſummary of the improvements of De Muris on the Cantus Menſurabilis, but by an unaccountable miſtake he is here called Egidius inſtead of Johannes, a name which does not once occur in any of the authors that have been con-

ning of it a remarkable eulogium on him by the name of Egidius de Muris, or de Morino, viz. that he, as it pleaſed God, moſt carefully, and to his great glory, ſearched into and improved the muſical art. So that the characters, namely, the double Long  , Long  , Breve  , Semibreve ♦, Minim  , are now made manifeſt.

Herein alſo are treated of the pauſes or reſts, which, as well as the characters to denote the length or duration of the ſeveral notes, are ſaid to be of his invention; alſo of the ſeveral methods of augmentation in the value of the notes by a point, and diminution by a variation of the character in reſpect of colour, that is to ſay, either by making it black or red, full or void, or by making it with a tail or without, are here enumerated. Next follow certain precepts, tending to facilitate the practice of deſcant, whereby it appears that the tenor being in one mode of meaſure or time, the deſcant may be another; this may be conceived, if it be underſtood that the metres coincide in the general diviſion of them, otherwiſe it ſeems to be abſolutely impoſſible.

The uſe of red characters is but barely hinted at in the tract now citing: indeed the author does no more than intimate that where it is neceſſary to diminiſh the value of notes by a third part, making thoſe imperfect which elſe would be perfect, it may be done either by evacuating them, or making them red, ‘ when the writer has ‘ wherewithal to do ſo.’

This kind of alteration in the value by a change in the colour of notes, occurs frequently in old compoſitions, and is mentioned by moſt authors, who when they ſpeak of the diverſity of colours mention black full and black void, and red full and red void: Nevertheleſs in a very curious ancient poem, entitled A Treatiſe betweene Trouth and Information, printed at the end of Skelton's works, there is the following paſſage, whereby it may ſeem that Vert or Green, was alſo uſed among muſicians to note a diverſity of character.

conſulted in the courſe of this work. We muſt therefore look on the character above given of Giles, to be intended for John, De Muris. It ſeems that Mr. Caſley, by a miſtake of a different kind, looked upon this tract as having been written by Giles De Muris. See his Catalogue, pag. 320; but Dr. Pepuſch's copy, for the original has been reſorted to and appears to be not legible, contains the following rubric title of the tract in queſtion: ‘ Alius Tractatulus de Muſica incerto Authore.’

In

In muſyke I have lerned iiii colors as this,
Blake, ful blake, Verte, and in lykewyſe redde;
By theſe colors many ſubtill alteracions there is,
That wil begile one tho in coping he be well ſped.

The author of this poem was William Cornyſh, of the royal chapel in the reign of Henry VII. a man ſo eminent for his ſkill in muſic, that Morley has aſſigned him a place in his catalogue of Engliſh muſicians, an honour, which, to judge of him by many of his compoſitions now extant, he ſeems to have well deſerved; and theſe conſiderations do naturally induce a ſuſpicion, if not a belief, that notwithſtanding the ſilence of other writers in this reſpect, Green characters might ſometimes be made uſe of in muſical notation.

But a little reflection on the paſſage will ſuggeſt an emendation that renders it conſiſtent with what others have ſaid on the ſubject. In ſhort, if we read and point it thus:

In muſyke I have lerned iiii colors; as this,
Blake ful, blake voide, and in lykewiſe redde,

it is perfectly intelligible, and is ſound muſical doctrine.

The next in order of the tracts contained in the Cotton manuſcript is a very copious, elaborate, and methodical diſcourſe on the ſcience of muſic in general, by an unknown author. The initial words of it are 'Pro aliquali notitia de muſica habenda:' it begins with the etymology of the word muſic, which he ſays is derived either from the Muſes, or from the Greek word Moys, ſignifying water, becauſe without water or moiſture no ſweetneſs of ſound can ſubſiſt*. Boetius's

* That there is ſuch a Greek word as Moys does not any where appear. Kircher, who adopts this far-fetched etymology of the word Muſic, ſays that it is an Hebrew appellation, Muſurg. tom I. pag. 44. but in this he elſewhere contradicts himſelf, by aſſerting that it is an ancient Egyptian or Coptic word; and this is rather to be credited becauſe it is ſaid in ſcripture that Moſes, or as he is alſo called, Moyſes, was ſo named becauſe he was taken out of the water. Exod. chap. ii. ver. 10. and it is remarkable that this name was given him, not by his Hebrew parents, but by Pharaoh's daughter, an Egyptian princeſs.

The meaning of the above paſſage is very obſcure, unleſs it be known that the ancient Egyptian litui or pipes were made of the reeds and papyrus growing on the banks of the river Nile, or in other marſhy places: wherefore it is ſaid that without water, the efficient cauſe of muſic, there can be no ſweetneſs of ſound. Martini, Stor. dell. Muſ. tom. II. pag. 2, very juſtly remarks on the credulity of Kircher in entertaining this wild and extravagant conjecture. The moſt probable derivation of the word muſic is from Μουσαι the Muſes, who are ſaid to have excelled in it, and are conſtantly repreſented playing on muſical inſtruments.

diviſion of muſic into mundane, humane, and inſtrumental, is here adopted. The firſt, ſays this author, reſults from the orderly effects of the elements, the ſeaſons, and the planets. The ſecond is evident in the conſtitution and union of the ſoul and body. And the third is produced by the human voice, or the action of human organs on certain inſtruments. He next proceeds to give directions for the making of a monochord, which as they differ but little from thoſe of Guido, it is not neceſſary here to repeat. It is however worth obſerving, that he recommends for that purpoſe ſome inſtrument emitting ſound as a Viol [Vielle, Fr.] a circumſtance that in ſome ſort aſcertains the antiquity of that inſtrument, of which there are now ſo many ſpecies, and which is probably of French invention.

He next proceeds to explain the nature of the conſonances, in which it is evident that he follows Boetius. Indeed we may conclude that his intelligence is derived from the Latin writers only, and not from the Greeks; not only becauſe the Greek language was very little underſtood, even among the learned of thoſe times, but alſo becauſe this author himſelf has ſhewn his ignorance of it in a definition given by him of the word Ditone, which, ſays he, is compounded of Dia, a word ſignifying Two, and Tonos, a Tone, whereas it is well known that it is a compoſition of Dis, twice, and Tonos; and that the Greek prepoſition Dia, anſwers to the Engliſh by, wherefore we ſay Diapaſon, by all; Diapente, by five; Diateſſaron, by four.

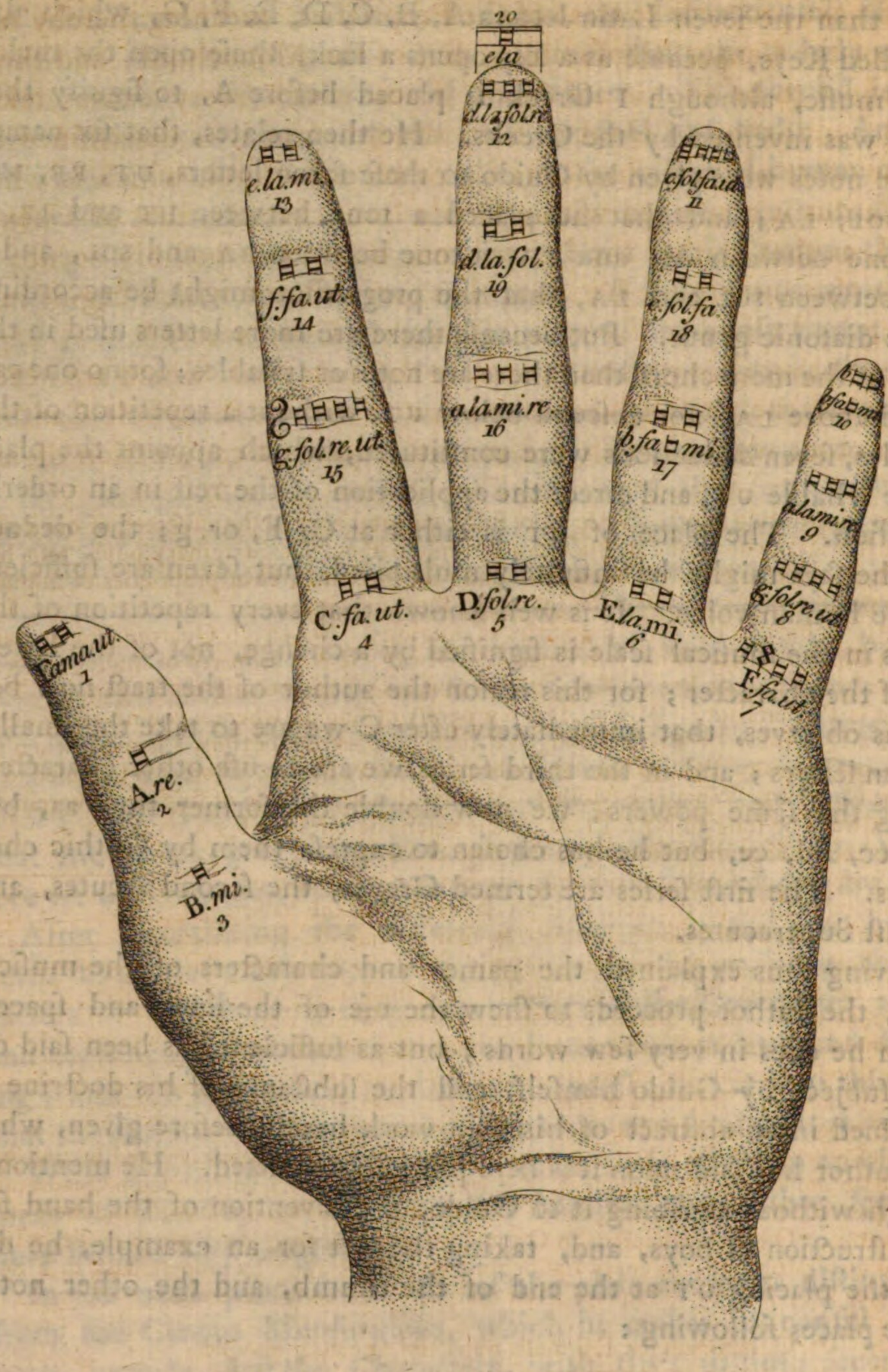
After aſcertaining the difference between b and ♮, he proceeds to a brief explication of the genera of the ancients, the characters of the three he thus diſcriminates: the Chromatic as ſoft, and conducing to laſciviouſneſs; the Enarmonic as hard and diſguſting; and the Diatonic as modeſt and natural; and it is to this genus that the diviſion of the monochord by tones and ſemitones is adapted.

What immediately follows ſeems to be little elſe than an abridgement of Boetius, whoſe work De Muſica, the author ſeems to have ſtudied very diligently.

In the next place he treats of the plain cantus as diſtinguiſhed from the Cantus Menſurabilis, which he makes to conſiſt of five parts, namely, firſt the Characters, with their names; ſecond, the Lines and ſpaces; third, the Properties; fourth, the Mutations; and fifth, the eight Tropes or Modes. As to the firſt, he ſays they are no

other than the ſeven Latin letters A, B, C, D, E, F, G, which alſo are called Keys, becauſe as a key opens a lock, theſe open the melody of muſic, although Γ Greek is placed before A, to ſignify that muſic was invented by the Greeks. He then relates, that ſix names for the notes were given by Guido to theſe ſeven letters, UT, RE, MI, FA, SOL, LA; and that he placed a tone between UT and RE, a ſemitone between MI and FA, a tone between FA and SOL, and a tone between SOL and LA, that the progreſſion might be according to the diatonic genus. But becauſe there are more letters uſed in the viſion of the monochord than there are notes or ſyllables; for no one can aſcend above LA, nor deſcend below UT, without a repetition of the ſyllables, ſeven deductions were conſtituted, which appoint the place of the ſyllable UT, and direct the application of the reſt in an orderly ſucceſſion. The place of UT is either at C, F, or g; the deductions he ſays might be infinitely multiplied, but ſeven are ſufficient for the human voice. It is well known that every repetition of the letters in the muſical ſcale is ſignified by a change, not of the letter, but of the character; for this reaſon the author of the tract now before us obſerves, that immediately after C we are to take the ſmaller Roman letters; and in the third ſeries we are to uſe other characters having the ſame powers; we now double the former thus aa, bb, ♭♭, cc, dd, ee, but he has choſen to expreſs them by Gothic characters. The firſt ſeries are termed Graves, the ſecond Acutes, and the laſt Superacutes.

Having thus explained the names and characters of the muſical notes, the author proceeds to ſhew the uſe of the lines and ſpaces, which he does in very few words; but as ſufficient has been ſaid on that ſubject by Guido himſelf, and the ſubſtance of his doctrine is contained in an abſtract of his own work herein-before given, what this author has ſaid upon it is here purpoſely omitted. He mentions, though without aſcribing it to Guido, the invention of the hand for the inſtruction of boys, and, taking the left for an example, he directs the placing UT at the end of the thumb, and the other notes in the places following:


20
e.la
d.la.sol.re
12
e.la.mi
13
d.la.sol.
19
e.sol.fa.
11
f.fa.ut.
14
e.sol.fa
18
a.la.mi.re
16
g.sol.re.ut.
15
b.fa.b mi.
17
b.fa.b mi
10
a.la.mi.re
9
g.sol.re.ut
8
C.fa.ut.
4
D.sol.re.
5
E.la.mi.
6
F.fa.ut.
7
C fa ut
1
A.re.
2
B.mi.
3

He next proceeds to treat of the Proprieties, meaning thereby not thoſe of the Cantus Menſurabilis, but of the Monochord; and theſe he defines to be certain affections, from which every cantus takes the denomination of Hard or Soft, according as it is determined by one or other of theſe characters ♮, or b; or Natural, which is when the Cantus is contained within ſuch a limit, namely, that of a hexachord, as that neither the ♮ hard, nor b ſoft, can poſſibly occur: to render this intelligible he adds, that every cantus which begins in b is ſung by ♮ hard in F, by b ſoft, and in C by nature *.

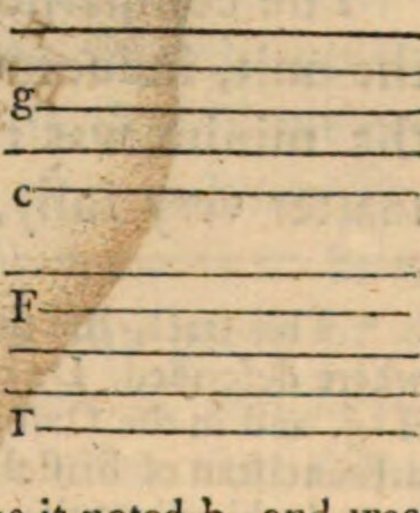
The author then goes on to explain the mutations, which are neceſſary, when the ſix ſyllables are too few to expreſs the whole Cantus; or, in other words, when the cantus requires a conjunction of an-

* To explain this matter a little more fully, we muſt borrow the aſſiſtance of our countryman Morley, who in the inſtructions to Philomathes, his imaginary pupil, tells him that 'there be three principal keys, conteining the three natures or proprieties of ſinging.' Which poſition of his occaſions the following ſhort dialogue:

'PHI. Which be the three properties of ſinging? MAST. b Quarre, Properchant, 'and b Molle. PHI. What is b Quarre? MAST. It is a property of ſinging wherein 'MI is alwaies ſung in b FA ♮ MI, and is alwaies when you ſing UT in gamut. PHI. 'What is Properchant? MAST. It is a property of ſinging wherein you may ſing either 'FA or MI, in b FA ♮ MI, according as it ſhall be marked b or thus, ♮, and is when the 'UT is in C FA UT. PHI. What if there be no marke? MAST. There it is ſuppoſed to be 'ſharpe ♮. PHI. What is b Molle? MAST. It is a propertie of ſinging, wherein FA 'muſt always be ſung in b FA ♮ MI, and is when the UT is in F FA UT.'

Upon this paſſage the following is the note of the author,

"A propertie of ſinging is nothing elſe but the difference of "plain-ſongs cauſed by the note in b FA # MI hauing the halfe "note either aboue or belowe it. And it may plainly be ſeen "that thoſe three properties haue not bin deuiſed for prickt-"ſong; for you ſhal find no ſong included in ſo ſmal bounds as "to touche no b. And therefore theſe plain ſongs which were "ſo conteined were called naturall, becauſe euery key of their ſix "notes ſtood inuariable the one to the other, howſoeuer the notes "were named; as from d SOL RE to e LA MI, was alwaies a "whole note, whether one did ſing SOL LA, or RE MI, and ſo-"forth of others. If the b had the ſemitonium under it, then was it noted b, and was "termed b molle or ſoft; if aboue it, then was it noted thus ♮, and termed b Quadratum, "or b quarre. In an olde treatiſe, called Tractatus quatuor Principalium, I find theſe rules "and verſes, 'Omne ut incipiens in C cantatur per naturum. In F per b molle. In g 'per ♮ quadratum,' that is euery UT beginning in C is ſung by properchant, in F by b "molle or flat; in g by the ſquare ♮ or ſharpe. The verſes be theſe.



"C. naturum dat F b molle nunc tibi ſignat, g quoque
"b durum tu ſemper habes caniturum.

"Which if they were no truer in ſubſtance than they be fine in words, and right in "quantitie of ſyllables, were not much worth."

other

other hexachord, by certain diagrams of a circular form, ſuppoſed to be taken from a tract intitled De Quatuor Principalium *, mentioned in the preceding note, and which diagrams, to the number of nineteen, Morley has given with his own improvements; but the whole is a poor contrivance, and ſo much inferior to that moſt ingenious one, repreſenting the three hexachords, and directing the method of conjoining them in plate IV. at the end of Dr. Pepuſch's Short Introduction to Harmony, that the not inſerting the circular diagrams in this place will hardly be regretted.

Of the Tropes or Modes, though he includes them in the general diviſion of his ſubject, the author has ſaid nothing in this place. But he proceeds to an explanation of the nature of menſurable muſic, which, after Franco, he defines to be a cantus meaſured by long and ſhort times. In this part of his diſcourſe there will be little need to follow him cloſely, as a more diſtinct account of the modes or eccleſiaſtical tones has already been given from Franchinus.

His firſt poſition is that all quantity is either continuous or diſcrete; and from hence he takes occaſion to obſerve that the minim is the beginning of meaſured time, in like manner as unity is the beginning of number; and adds, that time is as well the meaſure of a ſound prolated or uttered, as of its contrary, a ſound omitted.

The compariſon which the author makes between the minim and the unit, induces a preſumption, to call it no more, that in his time the minim was the ſmalleſt quantity in uſe. But he explains the matter very fully, by aſſerting that the minim was invented by Phi-

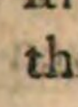
* This tract, the title whereof is Quatuor Principalia Artis Muſicæ, and, as it is elſewhere deſcribed, De quatuor Principiis Artis Muſici, is by Wood, Hiſt. et Antiq. Oxon. ii. 5. and in the Oxford Catalogue of Manuſcripts, aſcribed to one Thomas Teukſbury, a Franciſcan of Briſtol; for what reaſon biſhop Tanner ſays he does not clearly ſee; but upon looking into the manuſcript, there appears at leaſt a colour for Wood's aſſertion, for the name Tho. de Tewkeſbury is written on the outer leaf of it. It is true, as Tanner ſays, Biblioth. pag. 707, the name Johannes de Tewkeſbury is written on a looſe leaf; but it is manifeſt that he was not the author of it, and no ſuch perſon as Johannes de Teukeſbury occurs in any of the catalogues of the old Engliſh muſicians; beſides this, in the Catalogue of the Bodleian manuſcripts, the tract above-mentioned is aſcribed to Tho. de Teukeſbury. Nevertheleſs biſhop Tanner aſſerts that it was written by one John Hamboys, an eminent muſician, and a doctor in that faculty, who flouriſhed about the year 1470, and is mentioned by Holinſhed among the famous writers of Edward the Fourth's time. The reaſon he gives is this: it appears from Pits, pag 662, that Hamboys was the anthor of a work entitled Summam Artis Muſicæ, the initial ſentence whereof, as Tanner reports, is this, 'Quemadmodum inter Tritico,' and the Quatuor Principalia Muſicæ has preciſely the ſame beginning.

lippus

lippus de Vitriaco, who he ſays was a man very famous in his time, and approved of by all the world; and that the ſemiminim was then alſo known, though Vitriaco would never make uſe of it in any of his works, looking upon it as an innovation.

From hence it is manifeſt, notwithſtanding that formal relation to the contrary, which is given by Vicentino, that De Muris was not the inventor of the characters for the leſſer quantities from the breve downwards; nay it is moſt apparent in the rules of Franco, and the commentary thereon by De Handlo, that even the breve was made uſe of by the former; and it is highly probable that that character, together with the ſemibreve, for that alſo is to be found in his rules, was invented by him at the ſame time with the large and the long.

And here it may not be improper, once for all, to obſerve, that the neceſſary conſequence of the introduction of theſe leſſer quantities into the Cantus Menſurabilis was a diminution in value of the larger; and we are expreſsly told by the author now citing, ſome pages forwarder in his work, not only that at the time when Franco wrote, to ſay nothing of the minim, neither the imperfect mode, nor the imperfect time were known, but that the breve and the long, which ſeem to be put as examples for the reſt of the notes, were then pronounced as quick as now they are in the imperfect time, ſo that the introduction of the imperfect time accelerated the pronounciation of the ſeveral notes, by ſubtracting from each one third part of its value. The invention of the minim, and the other ſubordinate characters, was attended with ſimilar conſequences; ſo that if we meaſure a time, or, as we now call it, a bar, by pauſes, as Franchinus directs, it will be found that in triple, for that is what is to be underſtood by perfect, time, the crotchet has taken the place of the minim, which before had taken place of the ſemibreve, and ſo progreſſively backwards. All which conſidered, it is clear that though by the invention of the minim, crotchet, quaver, and other notes of a ſtill leſs value, the modern muſic is comparatively much more quick than the ancient, the ancient muſic was not uttered ſo ſlowly as the characters, which moſt frequently occur in it, ſeem to indicate.

We meet here alſo with directions concerning the uſe and application of the Plica, as it is called, which is nothing more than that ſtroke, which, drawn from the body of a breve, makes it a long, as thus  , and is at this day called the tail of a note; but it

ſeems

ſeems that the due placing this was formerly a matter of ſome nicety, the reaſon whereof may be that it prevented confuſion among the characters, and that fair, curious, and correct writing was then a matter of more conſequence than it has been at any time ſince the invention of printing, a fact, which all who have been converſant with manuſcripts, or have been accuſtomed to the peruſal of ancient deeds or charters, well know to be true.

Franco's definition of the Plica is, that it is a mark of diſtinction between a grave and an acute character; but ſurely the beſt diſtinction of a character in this reſpect is its ſituation in the ſtave. Others term it an Inflexion of a note; but neither is this an adequate definition, nor indeed does the ſubject ſeem to be worth one; all that need here be ſaid about it is, that aſcending, the Plica of the long was drawn upwards on the right ſide of the note thus , deſcending, it was drawn downwards thus .

Our author next proceeds to a deſcription of the ligatures, taking notice of that threefold diſtinction of them into thoſe with Propriety, thoſe without Propriety, and thoſe with an oppoſite Propriety, the nature of which diviſion is explained by Robert De Handlo, adding, as his own judgment, that every deſcending ligature having a ſtroke deſcending from the left ſide of the firſt note, is ſaid to be with Propriety, if the ligature has no ſtroke, it is ſaid to be without Propriety; likewiſe every aſcending ligature, without a ſtroke on either ſide, is ſaid to be without propriety; and laſtly, every ligature, whether aſcending or deſcending, having a ſtroke aſcending from the firſt note, is ſaid to be with an oppoſite Propriety. To this he oppoſes the rule of Franco, which agrees but ill with this definition, but declines attempting to reconcile the difference, for the reaſon, that, whether true or falſe, the rule of Franco is grown out of uſe.

CHAP. VI.

THE ſeveral meaſures of time, called, rather improperly, the Modes or Moods, and the methods of diſtinguiſhing the one from the other, are now ſo well adjuſted, that their reſpective characters ſpeak for themſelves; but it ſeems that for ſome time after the inven-

invention of the Cantus Menſurabilis, theſe, as being regulated by certain laws, the reaſon whereof is not very apparent, were the ſubject of great ſpeculation, as appears by the author now before us; for, after mentioning the modes of the plain cantus to be eight, as undoubtedly they are, being the ſame with the eight eccleſiaſtical tones, and to conſiſt in a certain progreſſion of grave and acute ſounds, he proceeds to ſpeak of other modes, namely, thoſe of time, or which refer ſolely to the Cantus Menſurabilis; and a mode in this ſenſe of the word he defines to be a repreſentation of a long ſound meaſured by ſhort times. As to the number of theſe modes, he ſays it had been a matter of controverſy, that Franco had limited it to five; but that the more modern writers, and the practice of the ſingers in the Roman church had extended it to ſix.

To give a general idea of theſe ſix modes of time, it is ſufficient to ſay, that the firſt conſiſted of a long and a breve ⊓ ▪ ⊓ ▪; the ſecond of a breve and a long ▪ ⊓ ▪ ⊓; the third of one long and two breves ⊓ ▪ ▪ ⊓ ▪ ▪; the fourth of two breves and one long ▪ ▪ ⊓ ▪ ▪ ⊓; the fifth, of a progreſſion by longs only ⊓ ⊓ ⊓ ⊓ ⊓; and the ſixth of breves and ſemibreves interchanged, in the following order ▪ ▪ ▪ ◆ ◆ ◆ ▪ ◆ ◆ ▪ ◆ ◆ ◆.

But notwithſtanding this variety of ſix, and a greater that might be formed, the author now citing obſerves, that the modes are reducible to two, namely, the Perfect and Imperfect, moſt exactly agreeing with the preſent theory of menſurable muſic, according to which it is well known that all the poſſible diverſities of meaſure are comprehended within the general diviſion of duple and triple time; the firſt whereof being regulated by a meaſure of two, anſwering preciſely to the old imperfect mode, and the other as exactly correſponding with the perfect mode, the meaſure whereof is the number three.

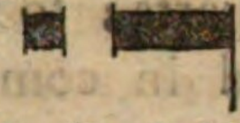
Next follow ſome remarks tending to an explanation of the Ligatures, ſo obſcurely worded that it would anſwer no purpoſe to tranſcribe it; and indeed, after reflecting that Morley lived at a time when this method of notation was practiſed; and that he, ſpeaking of the ancient writers on the ligatures, ſays, that ‘ ſcarce any two of them ‘ tell the ſame tale,’ there is very little ground to hope for more information from any of them than is to be met with in his own valuable work.

The author then goes on to ſhew that menſurable muſic proceeds by a gradation from unity to the binary, and from thence to the ternary number, and that within the numbers two and three, all menſurable muſic is comprehended. To explain this, it may be neceſſary to mention that where the progreſſion is duple, as when the ſemibreve contains two minims only, it is ſaid to be Imperfect; and where it is triple, the ſemibreve containing three minims, it is called Perfect: and this is the author's meaning when he lays it down as a rule that where a compounded whole contains two equal parts it is called imperfect; if three, it is called perfect; the reaſon of which diſtinction is founded in an opinion of a certain perfection inherent in the number three, which, as well among the learned as the illiterate has long prevailed. And it ſeems that this attribute of perfection was applicable in three ways, to the Mode, the Time, and the Prolation: to the Mode, when the greater meaſure, the long for example, contained three breves; to the Time, when the breve, which by Franchinus and other authors is alſo called a time, contained three ſemibreves; and to the Prolation, when the ſemibreve contained three minims; though it is to be remarked, that it is more uſual to apply the epithet of Greater and Leſſer than Perfect and Imperfect to Prolation; but this diſtinction of perfection and imperfection, with its various modifications, will be more clearly underſtood from a peruſal of the muſical trees, as they are called, herein before inſerted, than by any verbal deſcription.

It appears alſo from the work now citing, that the point, by which at this day we augment any given note half its length in value, was in uſe ſo early as the period now ſpeaking of. Its original and genuine uſes, according to this author, were two, namely, Perfection and Diviſion; the firſt is retained by the moderns, the latter ſeems to have been better ſupplied by the invention of bars.

The placing a point after a note is called Augmentation; but it appears by this author and others, that among the old muſicians there was a practice called Diminution, to which we at this day are ſtrangers, which conſiſted in rendering a perfect note imperfect. Of this our author gives many inſtances, which ſeem to eſtabliſh the following poſition as a general rule, that is to ſay, a perfect note,

con-

conſiſting neceſſarily of three units, is made imperfect, or to conſiſt of only two, by placing a note of the next leſs value immediately before it, as in this caſe  , where by placing a breve before a perfect long, the long is diminiſhed one third part of its value, and thereby made imperfect; and the ſame rule holds for the other characters.

Other methods of diminution are here alſo mentioned, but the practice is now become not only obſolete, but ſo totally unneceſſary, the modern ſyſtem of notation being abundantly ſufficient for expreſſing every poſſible combination of meaſures, that it would be loſt time to enquire farther about it.

In the former part of the tract now citing, the author had given a general idea of the conſonances in almoſt the very words of Boetius, whom he appears to have ſtudied very attentively; but propoſing to himſelf to treat of the practice of deſcant, which we have already ſhewn to be in effect compoſition, and conſequently to require a practical knowledge of the uſe and application of the conſonances, he takes occaſion in his Rules for Deſcant, which immediately follow his explanation of the Cantus Menſurabilis, to reſume the conſideration of the nature of the ſeveral intervals that compoſe the great ſyſtem. Theſe he divides into conſonances and diſſonances, and the former again into perfect and imperfect; the Perfect conſonances he makes to be four, namely, the diapaſon, diapente, diateſſaron, and tone, and gives it as a reaſon for calling them perfect, that the ratio between each of them and its uniſon is ſimple and uncompounded, and by theſe and no other the monochord is divided. The Imperfect conſonances he makes alſo to be four, viz. the ſemiditone, ditone, ſemitone with a diapente, and tone with a diapente, which he ſays are called Imperfect, being commenſurable by ſimple proportions, but ariſing out of the others by ſuch various additions and ſubtractions as are neceſſary for their production.

The reaſon given by this author for reckoning the tone among the conſonances, is certainly an inadequate one, ſince no man ever yet conſidered the ſecond as any other than a diſcord, and that ſo very offenſive in its nature, as to excite a ſenſation even of pain at the hearing it. Of the perfect conſonances he makes the diateſſaron to

be the principal, at the ſame time that he admits it is not a concord by itſelf, or, in other words, that it is only a concord when the harmony conſiſts of more than two parts; to which poſition the modern practice of uſing it as a diſcord in compoſitions of two parts only, is perfectly agreeable *.

Boetius has by numbers demonſtrated the ſingular properties of this conſonance, and ſhewn that it can only under particular circumſtances be received as a concord. His reaſoning is very clear and deciſive about it; nevertheleſs many, not knowing perhaps that the contrary had ever been proved, have ranked the diateſſaron among the perfect concords, and that without any reſtriction whatſoever †.

But whatever may be urged to the contrary, it is certain that the diateſſaron is not a perfect conſonance; for wherever a ſound is a perfect conſonance with its uniſon, the replicate of that ſound will alſo be a conſonance, as is the caſe with the diapente and diapaſon, whoſe replicates are not leſs grateful to the ear than are the radical ſounds themſelves; on the contrary, the replicate of the diateſſaron is ſo far from being a conſonance, that the ear will hardly endure it. They that are curious may ſee this imperfection of the diateſſaron demonſtrated by numbers in the treatiſe De Muſica of Boetius, lib. II. cap. xxvi ‡. But to return to our author.

* Vide Dr. Pepuſch's Short Introduction to Harmony, ſecond edition, pag. 39. 41. In the courſe of the controverſy between Monſ. Burette and Monſ. Fraguier, mentioned in the preceding volume, book III. chap. 3. the former aſſerts that in order to render the fourth a concord it muſt be taken with the ſixth. Mem. de l'Academie Royale des Inſcriptions, &c. tome xi.

† Lord Bacon profeſſes to be of opinion with the ancients, that the diateſſaron is to be numbered among the conſonances. Nat. Hiſt Cent. II. No. 107. But it is to be remarked that he ranks it among the ſemiperfect conſonances, viz. the third and ſixth; and Butler, who calls the rejection of this ancient concord a novel fancy, notwithſtanding the authority of Sethus Calviſius, whom he cites, leaves it a queſtion whether the diateſſaron be a primary or ſecondary concord, and after all inclines to the latter opinion. Principles of Muſic, pag. 53, et ſeq.

The late Dr. Atterbury, biſhop of Rocheſter, who it is ſuppoſed had learned a little of muſic from Dr. Aldrich, affected to think with the ancients that the diateſſaron was a perfect conſonance. He drew up a ſmall tract on the ſubject of muſic, wherein he complains in very affecting terms of the injuries which the diateſſaron has ſuſtained from modern muſicians, by being degraded from its rightful ſituation among the concords, and concludes with as ardent wiſhes and prayers for its reſtoration, as he could have offered up for that of his maſter. A MS. of the tract above-mentioned was formerly in the hands of Mr. Tonſon the bookſeller; it appeared to be a very futile performance, written probably while the author was at college, extremely rhetorical and declamatory, abounding with figures, but deſtitute of argument.

‡ It is to be ſuppoſed that Salinas was not aware of this demonſtration of Boetius, ſince he mentions a Reſurrexit for two voices in the famous maſs of Jodocus Pratenſis, intitled,

bus,

It is to be remarked that in this place he has not reckoned the uniſon among the conſonances, as all the moderns do; the reaſon whereof is, that a ſound and its uniſon are ſo perfectly one and the ſame, that they admit of no compariſon; and, according to Boetius, conſonancy is a concordance of diſſimilar ſounds.

Having explained the nature of concords, he proceeds to give directions for the practice of deſcant; and firſt he ſuppoſes a plain-ſong to deſcant on, to which plain-ſong he gives the name of Tenor, à teneo, to hold, for it holds or ſuſtains the air, the point, the ſubſtance, or meaning of the whole Cantus, and every part ſuperadded to it, is conſidered merely as its auxiliary: and in this diſpoſition of parts, which was conſtantly and uniformly practiſed by the old muſicians, there appears to be great propriety. Lord Verulam's remark that the extreme ſounds, not only of all inſtruments, but of the human voice, are leſs pleaſing to the ear than thoſe that hold a middle ſituation, is indiſputably true; what therefore can be more rational than that the Air, to borrow a word from the moderns, of a muſical compoſition, ſhould be prolated, not only by ſounds the moſt audible, but alſo the moſt grateful to the ear *.

After premiſing that the perfect concordances are the uniſon, the fifth, eighth, twelfth, and fifteenth, he ſays that the Deſcantus or upper part muſt begin and alſo conclude with a perfect concord; that where the plain-ſong is ſituated among the grave ſounds, the Deſcantus may begin in the twelfth or fifteenth, otherwiſe in the eighth or twelfth; and if the plain-ſong lies chiefly among the acutes, the deſcant may be in the fifth or eighth. Again, the deſcant beginning on one or other of the above concords, the deſcanter is to proceed to the neareſt concords, avoiding to take two perfect concords of the ſame kind conſecutively, and ſo to order his harmony, that when the plain-ſong aſcends the deſcant ſhall deſcend, and vice verſa. Farther, if two or more ſing upon a plain-ſong, they muſt uſe their

but for what reaſon is not known, L'Homme armè, ſo often celebrated by Glareanus, and other writers, wherein the compoſer has taken the diateſſaron, which, ſays Salinas, he would never have done had he judged it to be a diſſonant. De Muſica, lib. II. cap 21.

* It ſeems that the contrary practice, namely, that of giving the air to the Soprano, or upper part, had its riſe in the theatre, and followed the introduction of Caſtrati into muſical performances; ſince that it has been adopted by the compoſers of inſtrumental muſic, and it is now univerſally the rule to give the principal melody to the firſt violin.

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beſt endeavours to avoid taking the ſame concords. Theſe, as far as they go, are the author's rules for deſcant; and to them ſucceed others more particular, which, as they are peculiarly adapted to, and are deſcriptive of the practice of deſcant, are here given in nearly his own words:

'Let there be four or five men, and the firſt of them begin the 'plain-ſong in the tenor; let the ſecond begin in the fifth, the 'third in the eighth, and the fourth in the twelfth; and let all con-'tinue the plain-ſong in theſe concords to the end, obſerving this, 'that thoſe who ſing in the eighth and twelfth do Break and Flower 'the notes in ſuch manner as beſt to grace the melody. But note 'well that he who ſings the Tenor muſt utter the notes full and diſ-'tinctly, and that he who deſcants muſt take only the imperfect 'concords, namely, the third, ſixth and tenth, and muſt proceed 'by theſe aſcending and deſcending, as to him ſhall ſeem moſt ex-'pedient and pleaſing to the ear.' The author adds, that obſerving theſe rules each of the ſingers will appear to deſcant, when in truth only one does ſo, the reſt ſimply modulating on the fundamental melody of the tenor or plain-ſong.

To give weight to the above precept, which requires the perſon who ſings the tenor to utter the notes fully and diſtinctly, the author adds, that it is the practice of the Roman palace, and indeed of the French and all other choirs, where the ſervice is ſkilfully performed, for the tenor, which is to regulate and govern the Deſcantus, to be audibly and firmly pronounced, leſt the deſcanter ſhould be led to take diſſonances inſtead of concords.

From this and many other paſſages in this work, wherein the ſinger is cautioned againſt the uſe of diſcords, and more eſpecially as nothing occurs in it concerning their preparation and reſolution, without which every one knows they are intolerable, there is good reaſon to infer that the uſe of diſcords in muſical compoſition was unknown at the time when this author wrote, which at the lateſt has been ſhewn to be anno 1326. But the particular æra of this improvement will be the ſubject of future enquiry.

Whoever ſhall attentively peruſe the foregoing paſſages, and reflect on the nature and end of muſical compoſition, in fact will find it extremely difficult to conceive it poſſible for five, or four, or even three perſons, thus extemporaneouſly, and without any other aſſiſtance

than a written paper, which each is ſuppoſed to have before him, containing the melody upon which he is to ſing, to produce a ſucceſſion of ſuch ſounds as ſhall be grateful to the ear, and conſequently conſiſtent with the laws of harmony. As difficult alſo is it to diſcern the poſſibility of avoiding the frequent repetition of the ſame concords, the taking whereof in conſecution is by the rule above laid down expreſsly forbidden.

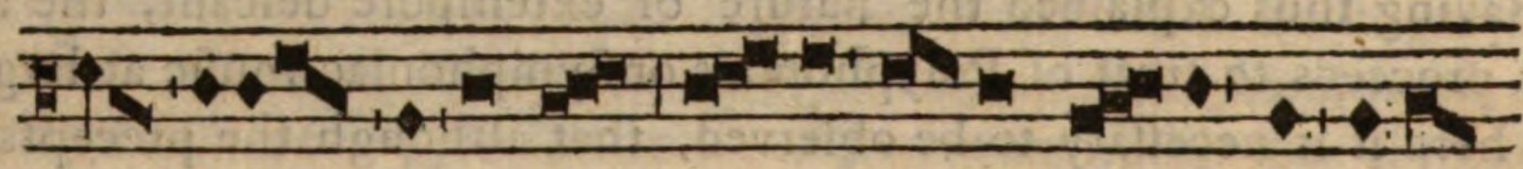
This is certain, that notwithſtanding the generality of the practice of extempore deſcant, and the effects aſcribed to it, ſo long ago as the reign of queen Elizabeth it was a matter of doubt with one of the greateſt maſters of that time, whether, ſuppoſing three or more perſons to ſing extempore on a plain-ſong, the reſult of their joint endeavours could poſſibly be any other than diſcord and confuſion.

Having thus explained the nature of extempore deſcant, the author proceeds to treat of Polyphonous or Symphoniac muſic at large; and here it is neceſſary to be obſerved, that although the precepts of deſcant, as given by him, do in general refer to that kind of muſical compoſition, which is underſtood by the word Counterpoint; yet, from the directions which he gives for Flowering or breaking the notes, and from ſundry paſſages that occur in his work, where he ſpeaks of a Conjunction, and in others of a Conglutination of notes in one and the ſame part, there is ground to imagine that even ſo early as the time of compoſing this tract the ſtudies of muſicians were not confined to counterpoint, but that they had ſome idea of Canto Figurato. And this opinion is rendered to the higheſt degree probable by the concluding pages of his work, which contain an explanation of the nature and uſe of Hockets.

It muſt be confeſſed that at this day the word Hocket is not very intelligible; its etymology does not occur on peruſal, and none of our dictionaries, either general or technical, furniſh us with a definition of it. We muſt therefore be content with ſuch an explanation of this barbarous term as is only to be met with in the authors that uſe it; the earlieſt of theſe is De Handlo, who, in his twelfth rubric, without profeſſing to define the term, ſays, that 'Hockets are formed by the combination of notes and pauſes.' The author of the tract now citing has this paſſage: 'One deſcant is ſimply prolated, 'that is without fractions or diviſions; another is copulated or

'flowered

'flowered; and another is Truncatus or mangled, and ſuch as this 'laſt are termed Hockets;' the meaning whereof in other words ſeems to be, that one deſcant is ſimple, even, and correſponding in length of notes with the plain-ſong; another copulated, and conſiſting of certain bundles or Compages of notes, coinciding with the plain-ſong only in reſpect of the general meaſure by which it is regulated; and another conſiſting of notes and pauſes intermixed; and a combination of notes and pauſes thus formed is called a Hocket. And elſewhere he ſays a truncation [Truncatio, Lat.] is a Cantus, prolated in a maimed or mangled manner by expreſſed [rectæ] notes, and by omitted notes, which can mean only pauſes; and that a truncation is the ſame as a hocket, as an example whereof he gives the following:



Upon which he remarks that a hocket may be formed upon any given tenor or plain-ſong, ſo that while one ſings, the other or others may be ſilent; but yet there muſt be a general equivalence in the times or meaſures, as alſo a concordance between the prolated notes of the ſeveral parts.

The author next proceeds to ſpeak of the organ as an inſtrument neceſſary in the Cantus Eccleſiaſticus, the antiquity whereof he confeſſes himſelf at a loſs to aſcertain. He ſays it is of Greek invention, for that in the year 797 an organ was ſent by Conſtantine king of the Greeks to Pepin, emperor of France, at which time he ſays the Cantus Menſurabilis was unknown. He ſays that this improvement of muſic was made by ſlow degrees, and that Franco was the firſt approved author who wrote on it.

CHAP. VII.

THE next ſucceeding tract in the Cotton manuſcript, beginning 'Cognita modulatione Melorum ſecundum viam octo Tropo-'rum,' by an anonymous author, is altogether as it ſhould ſeem on the Cantus Menſurabilis; and by this it clearly appears, that as among the

the ancient muſicians there were eight tones, modes, or tropes of melody, or, in other words, eight eccleſiaſtical tones, ſo were there eight modes of time in uſe among them; and this, notwithſtanding it is ſaid in the former tract that Franco had limited the number to five; but for this the ſame reaſon may be given as for extending it to ſix, againſt the precept of Franco, to wit, that it was the practice of the ſingers in the Roman palace *.

The author ſpeaks of one Magiſter Leoninus as a celebrated muſician of the time and alſo of a perſon named Perotinus †, whom he ſurnames the Great whenever he takes occaſion to mention him.

The tract now citing goes on to ſay of Leoninus, before-mentioned, that he was a moſt excellent organiſt, and that he made a great book of the Organum for the Gradual and the Antiphonam, in order to improve the divine ſervice; and that it was in uſe till the time of Perotinus; but that the latter, who was an excellent deſcanter, indeed a better than Leoninus himſelf, abbreviated it, and made better points or ſubjects for deſcant or fugue, and made alſo many excellent quadruples and triples. The ſame author ſays that the compoſitions of Perotinus Magnus were uſed till the time of Robertus de Sabilone, in the choir of the greater church of the Bleſſed Virgin at Paris. Mention is here alſo made of Peter, a moſt excellent notator, and John, dictus Primarius, Thomas de Sancto Juliano, a Pariſian, and others deeply ſkilled in the Cantus Menſurabilis. Theſe for the moſt part are celebrated as excellent notators; but the ſame author mentions ſome others as famous for their ſkill in deſcant, and other parts of practical muſic, as namely, Theobaldus Gallicus, Simon de Sacalia, and Joannes de Franconus of Picardy. He ſays farther that there were in England men who ſung very delightfully, as Johannes Filius Dei, one Makeblite of Wincheſter,

* Vide ſupra, pag. 189.

† In biſhop Tanner's Bibliotheca, and alſo in the Faſti Oxon, vol. I. col. 23, is an article for Robert Perrot, born at Haroldſton in the county of Pembroke, a doctor of muſic, and organiſt of Magdalen college in Oxford, the compoſer of the muſic to various ſacred hymns; and there would be little doubt that he was the perſon here meant, but that he is ſaid to have died in 1550. However it is to be obſerved that the Cotton manuſcript contains a number of treatiſes on muſic by different authors; and though the firſt carries evidence on the face of it, that it was compoſed ſo early as 1326, it does not follow that the others are of as great antiquity. Nay there is no reaſon to ſuppoſe that that now under conſideration is ſo ancient as that the perſon mentioned by Tanner might not be the Perotinus Magnus above celebrated.

and another named Blakiſmet, probably Blackſmith, a ſinger in the palace of our lord Henry the laſt. He ſpeaks of the Spaniards, and thoſe of Pampeluna, and of the Engliſh and French in general, as excelling in muſic.

The author, after an explanation of the modes of time, the nature of the ligatures, and other particulars, of which an account has already been given, proceeds to relate what muſt be thought a matter of ſome curioſity, namely, that the ſtave of five lines, which was, as indeed appears from old muſical manuſcripts, for ſome purpoſes reduced to a leſs number, was frequently made to conſiſt of lines of different colours. As this ſeems to coincide with a paſſage in the Micrologus of Guido, it is worthy of remark.

The paſſage in the author now citing is very curious, and is here given in a tranſlation of his own words: ‘ Some notators were ac-
‘ cuſtomed in the Cantus Eccleſiaſticus always to rule Four lines of
‘ the ſame colour between two of writing, or above one line of
‘ writing; but the ancients were not accuſtomed to have more than
‘ three lines of different colours, and others two of different colours;
‘ and others one of one colour, their lines were ruled with ſome
‘ hard metal, as in the Cartumenſian and other books, but ſuch
‘ books are not uſed among the organiſts in France, in Spain and
‘ Arragon, in Pampelone, or England, nor many other places, ac-
‘ cording to what fully appears in their books, but they uſed Red or
‘ Black lines drawn with ink. At the beginning of a cantus they
‘ placed a ſign, as, F or c or g; and in ſome parts d. Alſo ſome of
‘ the ancients made uſe of points inſtead of notes. Obſerve that or-
‘ ganiſts in their books make uſe of five lines, but in the tenors of
‘ deſcants are uſed only four, becauſe the tenor was always uſed to
‘ be taken from the eccleſiaſtical cantus, noted by four lines, &c.’ *

Farther on the author ſpeaks of a method of notation by the letters of the alphabet, which is no other than that introduced by St. Gregory; the examples he gives are of letters in the old Gothic character, and ſuch are to be ſeen in the Storia della Muſica of Padre Martini, vol. I. pag. 178; but he ſays that the method of notation in uſe in his time was by points, either round or ſquare, ſometimes with a tail and ſometimes without.

* The number of lines for the Cantus Eccleſiaſticus was ſettled at four in the thirteenth century. Stor. della Muſica, pag. 399, in not.

Having

Having treated thus largely of the Cantus Menſurabilis, he proceeds to an explanation of the harmonical concordances, in which as he does but abridge Boetius, it is needleſs to follow him.

He then proceeds to relate that the word Organum is uſed in various ſenſes, for that it ſometimes ſignifies the inſtrument itſelf, and at other times that kind of choral accompaniment which comprehends the whole harmony, and is treated of in the Micrologus of Guido. He ſpeaks alſo of the Organum Simplex, or pure organ, a term which frequently occurs in the monkiſh muſical writers, and which ſeems to mean the uniſonous accompaniment of the tenor or other ſingle voice in the verſicles of the ſervice. The precepts for the Organum or general accompaniment are manifeſtly taken from Guido, and the examples are in letters like thoſe in the Micrologus.

Next follow the rudiments of deſcant, of which ſufficient has been ſaid already.

Speaking of the Triples, Quadruples, and Copulæ, terms that in this place relate to the Cantus Menſurabilis, he digreſſes to deſcant; and, ſpeaking of the concords, ſays that although the ditone and ſemiditone are not reckoned among the perfect concords, yet that among the beſt organiſts in ſome countries, as in England, in the country called Weſtcontre, they are uſed as ſuch.

And here it is to be obſerved, that for the firſt time we meet with the mention of Diſcords; for the author now citing ſays, that many good organiſts and makers of hymns and antiphons put diſcords in the room of concords, without any rule or conſideration, except that the diſcord of a tone or ſecond be taken before a perfect concord. He adds, that this practice was much in uſe with the organiſts of Lombardy.

A little farther on he ſpeaks of the works of Perotinus Magnus, in ſix volumes, which he ſays contain the colours and beauties of the whole muſical art.

The author of the above-cited tract appears to have been deeply ſkilled, at leaſt in the practical part of muſic, and to have been better acquainted with the general ſtate of it, than moſt of the writers in thoſe dark times. It ſhould ſeem by his manner of ſpeaking of England and of the Weſt Contre, which very probably he miſtook for the North country, which abounded with good ſingers and muſicians, that he was a foreigner; and his ſtyling Pepin Em-

peror of France, at the inſtant that he calls Conſtantine King of the Greeks, is a ground for conjecture that he was a Frenchman.

What follow in the Cotton manuſcript are rather detached pieces or extracts from ſome larger works, than complete treatiſes themſelves: the firſt of theſe, beginning 'Sequitur de Sineminis,' is a ſhort diſcourſe, chiefly on the uſe and application of the Synemmenon tetrachord, in which it is to be remarked that the author takes occaſion to mention the uſe of a croſs between F and G, correſponding moſt exactly to that acute ſignature which is uſed at this day to prevent the tritonus or defective fifth between ♮ and f.

The next, beginning 'Eſt autem uniſonus,' treats very briefly of the conſonances, of deſcant, and of ſolmiſation, the practice whereof is illuſtrated by the figure of a hand, with the ſyllables placed on the ſeveral joints, as repreſented by other authors, together with examples in notes to explain the doctrine.

The laſt tract, begining 'Cum in iſto tractatu,' which is chiefly on the Cantus Menſurabilis, contains little worthy of obſervation except the words 'Hæc Odyngtonus,' at the end of it, to account for which is a matter of great difficulty.

Odingtonus [Gualterus,] Odendunus, et Gualterius Eoveſhamenſis, or Walter of Eveſham, was a monk of Eveſham, in the county of Worceſter, and a very able aſtronomer and muſician *. He wrote De Speculatione Muſices, lib. VI. and the manuſcript is in the library of Chriſt Church college, Cambridge. The titles of the ſeveral books are as follow:

'Prima pars eſt de inæqualitate numerorum et eorum habitudine. 'Secunda de inaequalitate ſonorum ſub portione numerali et ratione 'concordiarum. Tertia de compoſitione inſtrumentorum muſico-'rum, et de . . . . Quarta de inaequalitate temporum in pedibus, 'quibus metra et rhythmi decurrunt. Quinta de harmonia ſimplici, 'i. e. de plano cantu. Sexta et ultima de harmonia multiplici, i. e. 'de organo et ejus ſpeciebus, necnon de compoſitione et figuratione †.'

Now it is obſervable that not one of the ſix books profeſſes to treat of the Cantus Menſurabilis; on the contrary, the title of the fourth is 'De inaequalitate temporum in pedibus, quibus metra et 'rhythmi decurrunt;' terms that ceaſed to be made uſe of after the

* Vide ſupra, pag. 40. † Tann. Biblioth. 558, in not.

invention

invention of the Cantus Menſurabilis. This is enough to excite a ſuſpicion that Odyngtonus was not the author of the tract in queſtion; but the time when he lived is not to be reconciled to the ſuppoſition that he knew ought of its contents.

In ſhort he flouriſhed about the beginning of the thirteenth century: his name occurs as a witneſs to a charter of Stephen Langton, archbiſhop of Canterbury in the year 1220. It is ſaid that Walter of Eveſham, a monk of Canterbury, was elected archbiſhop of Canterbury 12 Hen. III. A. D. 1228, but that the pope vacated the election *. The concluſion deducible from theſe premiſes is obvious.

A few looſe notes of the different kinds of metre concludes the collection of tracts above-cited by the name of the Cotton Manuſcript, of which perhaps there is no copy extant other than that made uſe of in this work. It contains two hundred and ten folio pages, witten in a legible hand; and as the original from whence it was taken is rendered uſeleſs, it may poſſibly hereafter be given up to the public, and depoſited in the Britiſh Muſeum.

Another manuſcript volume, little leſs curious than that above-mentioned, has been frequently referred to in the courſe of this work by the name of the manuſcript of Waltham Holy Croſs. The title whereof is contained in the following inſcription on the firſt leaf thereof: 'Hunc librum vocitatum Muſicam Guidonis, ſcripſit dominus 'Johannes Wylde, quondam exempti monaſterii ſanctæ Crucis de 'Waltham precentor.' And then follows this, which imports no leſs than a curſe on any who ſhould by ſtealing or defacing the book deprive the monaſtery of the fruit of his labours.

'Quem quidem librum, aut hunc titulum, qui malitioſé abſtulerit 'aut deleverit, anathema ſit †.'

Notwithſtanding which, upon the ſuppreſſion of the monaſtery violent hands were laid on it, and it became the property of Tallis, as appears by his name of his own hand-writing in the laſt leaf; and there is little reaſon to ſuſpect that he felt the effects of the anathema.

* Tann. in loc. citat.

† Admonitions of this kind are frequently to be met with in manuſcripts that formerly belonged to religious houſes. That mentioned in pag. 186 of this volume, as containing the tract De quatuor Principalia, &c. now in the Bodleian library, had been given to a convent of friars minors in 1388; and the laſt leaf of it is thus inſcribed: 'Ad informationem 'ſcire volentibus principia artis muſice: iſtum libellum vocatur Quatuor Principalia Muſice. 'Frater Johannes de Tewkeſbury contulit communitati fratrum mynorum Oxoniâ auctoritate & aſſenſu fratris Thomæ de Kynguſbury tunc miniſtri Angliâ, viz. Anno Domini '1388. Ita qui non alienatur à prædictâ communitate fratrum ſub penâ ſacrilegii.'

Of

Of this religious foundation, the monaſtery of Waltham Holy Croſs, in Eſſex, which in truth was nothing leſs than a mitred abbey, poſſeſſed of great privileges, and a very extenſive juriſdiction in the counties of Hertford and Eſſex, in which laſt it was ſituated, a hiſtory is given in the Monaſticon of Sir William Dugdale; and ſome farther particulars relating to it may be found in the Hiſtory of Waltham Abbey by Dr. Fuller, at the end of his Church Hiſtory. Here it may ſuffice to ſay, that the church and buildings belonging to it were very ſpacious and magnificent; and here, as in moſt abbies and conventual churches, where the endowment would admit of it, choral ſervice was duly performed, the conduct whereof was the peculiar duty of a well-known officer called the precentor.

At what time the above-mentioned John Wylde lived does no where appear, but there is reaſon to conjecture that it was about the year 1400.

Upon the title of this manuſcript, Muſicam Guidonis, it is to be obſerved that it is not the work of Guido himſelf, but a collection of the precepts contained in the Micrologus, and other of his writings, and that therefore the appellation which Wylde has given to it, importing it to be Guidonian muſic, is very proper.

The manuſcript begins 'Quia juxta ſapientiſſimum Salomonem 'dura eſt, ut inferius emulatio,' which are the firſt words of the preface to the book, in which the compiler complains of the envy of ſome perſons, but reſolves notwithſtanding to deliver the precepts of Boetius, Macrobius, and Guido, from whom he profeſſes to have taken the greateſt part of his work; meaning, as he ſays, to deliver not their words, but their ſentiments. He diſtinguiſhes muſic into Manual and Tonal, the firſt ſo called from the Hand, to the joints whereof the notes of the Gamut or ſcale are uſually applied. The Tonal he ſays is ſo called, as treating particularly of the Tones. Upon the uſe of the hand he obſerves that the Gamut is adapted to the hands of boys, that they may always carry as it were, the ſcale about them; and adds that the left hand is uſed rather than the right, becauſe it is neareſt the heart.

The tract now citing contains twenty-two chapters with an introduction, declaring the pre-requiſites to the right underſtanding the ſcale of Guido, as namely, the ſucceſſion of the letters and ſyllables in the firſt or grave ſeries, with the diſtinction between ♮ and b. Then

follows the ſcale itſelf, called the Gamma, anſwering to Guido's diviſion of the monochord, which is followed by the figure of a hand, with the notes and ſyllables diſpoſed in order on the ſeveral joints thereof, as has already been repreſented.

In the firſt chapter the author treats of the invention of muſic, of thoſe who introduced it into the church, and of the etymology of the word Muſic. Upon the authority of the book of Geneſis he aſſerts that Tubal Cain invented muſic; and, borrowing from the relation of Pythagoras, he interpoſes a fiction of his own, ſaying that he found out the proportions by the ſound of hammers uſed by his brother, who, according to him, was a worker in iron. He ſays that St. Ambroſe, and after him pope Gregory, introduced into the church the modulations of Graduals, Antiphons, and Hymns. As to the etymology of the word Muſic, he ſays, as do many others, that it is derived from the word Moys, ſignifying Water.

In Chap. II. the author ſpeaks of the power of muſic, and cites a paſſage from Macrobius's Commentary on the Somnium Scipionis of Cicero, to ſhew that it baniſhes care, perſuades to clemency, and heals the diſeaſes of the body. He adds that the angels themſelves are delighted with devout ſongs, and that therefore it is not to be wondered that the fathers have introduced into the church this alone of the ſeven liberal ſciences.

In Chap. III. it is ſaid that the ancient Greeks noted the muſical ſounds with certain characters, as appears by the table in Boetius, but that the Latins afterwards changed them for thoſe ſimple letters. which in the calendar are made uſe of to denote the ſeven days of the week, as A, B, C, D, E, F, G; and that they aſſumed only ſeven letters, becauſe, as Virgil ſays, there are only ſeven differences of ſounds; and nature herſelf witneſſes that the eighth is no other than the replicate of the firſt, with this difference, that the one is grave and the other acute.

Chap. IV. contains the reaſons why the Greek Γ was prefixed by the Latins to the ſcale, and why that letter rather than any other. The reaſons given by the author ſeem to be of his own invention; and he ſeems to have forgot that Guido was the firſt that made uſe of that character.

The reaſons contained in Chap. V. for the repetition of the letters to the number nineteen, are not leſs inconcluſive than thoſe con-

contained in the former chapter, and are therefore not worth enumerating.

Chap. VI. aſſigns a reaſon why the letters are differently deſcribed in the monochord, that is to ſay, ſome greater, ſome leſſer, ſome ſquare, ſome round, and ſome doubled. The following are the author's words:

'As the foundation is more worthy and ſolid than the reſt of the 'edifice, ſo in the muſical fabric the letters that are placed in 'the bottom are not improperly made larger and ſtronger than 'thoſe which follow, it is therefore that they ſhould be made 'ſquare, as every thing that is ſquare ſtands the firmeſt *. The 'other ſeptenary ought to be made leſs, for as we begin from tbe 'bottom, the higher we aſcend by regular ſteps, the more ſubtle or 'acute does the ſound become: roundneſs then beſt ſuits in its 'nature with theſe ſeven letters, for that which is round is more 'eaſily moved about; and the ſounds which are placed between the 'grave and ſuperacute are the moſt eaſy for the voice of the ſinger to 'move in, ſeeing he can readily paſs from the one to the other freely 'and at his pleaſure: the four remaining letters are formed double,

* This method of illuſtration by reaſons drawn from a ſubject foreign to that to which they are applied, is not unuſual with the authors who wrote before the revival of literature. Bracton, an eminent civil and common lawyer of the thirteenth century, ſpeaking of the right to the inheritance of land, and the courſe of lineal deſcent, ſays that it is ever downwards, that is to ſay, from father to ſon, and for it gives this notable reaſon: 'Quod 'quaſi ponderoſum quiddam jure naturæ deſcendit, nam omne grave fertur deorſum.' De Legibus, lib. II. cap. 29, et vide Coke's Reports, part III. fol. 40, Ratcliff's caſe. In a life of Æſop, the reputed author of the fables that go under his name, ſuppoſed to be written by a Greek monk named Maximus Planudes, who lived about the year 1317, is a curious ſpecimen of phyſiological ratiocination, ſomewhat reſembling the former. A gardener propoſed this queſtion to Xanthus, a philoſopher, the maſter of Æſop: 'What is the reaſon that the herbs which I plant grow not ſo faſt as thoſe 'which the earth produces ſpontaneouſly?' The philoſopher reſolved it into the divine Providence; but the gardener not being ſatisfied with this anſwer, Xanthus, unable to give a better, refers him to his ſlave Æſop, who beſpeaks the gardener thus: 'A 'widow with children marries a ſecond huſband, who hath children alſo: to the children 'by her former huſband ſhe ſtands in the relation of mother; but to thoſe of her ſecond 'huſband, the iſſue of his former marriage, ſhe is no more than ſtep-mother, the conſe-'quence whereof is, that ſhe is more affectionate to them than to the children of her huſ-'band. In like manner,' continues Æſop to the gardener, 'the earth, to thoſe things which 'ſhe produces ſpontaneouſly is a mother, but to thoſe which thou planteſt ſhe is a ſtep-'mother: the one ſhe nouriſhes, and the other ſhe ſlights.' The gardener was as much the wiſer for this anſwer as thoſe who enquire why the great letters are the loweſt in the ſcale, or why land deſcends rather than aſcends, are made, by the anſwers ſeverally given to thoſe demands.

'and

'and as it were with two bellies, becauſe they are formed to make 'a biſdiapaſon with the grave, that is a double diapaſon.'

In Chap. VII. we meet with the names of Guido the Younger, and Guido the Elder, by the latter of whom the author certainly means Guido Aretinus, for he cites the Sapphic verſe 'Ut queant laxis,' &c. from whence the ſyllables UT, RE, MI, FA, SOL, LA, are univerſally allowed to have been taken; who is meant by Guido the Younger will be ſhewn hereafter.

In Chap. VIII. he ſpeaks of the ſix ſyllables, and the notes adapted to them, and ſeems to blame Guido for not giving a ſeventh to the laſt note of the ſeptenary. It has already been mentioned that Dr. Wallis, and others have lamented that Guido did not take the firſt ſyllable of the laſt line of the verſe 'Sancte Johannes;' and the author here cited ſeems to intimate that he might have done ſo; but it evidently appears that he was not in earneſt, for ſee his words: 'The author ſeems here blameable for not marking the ſeventh with 'a ſyllable, eſpecially as there are ſo many particles in that verſe; 'he might have aſſigned the firſt ſyllable of the laſt line to the 'ſeventh note thus, Sancte Joannes, as this ſyllable is as diffe-'rent from all the reſt as the ſeventh ſound is. What fault, I pray 'you, did the laſt line commit, that its firſt ſyllable ſhould not be 'diſpoſed of to the ſeventh note, as all the other firſt ſyllables were 'aſſigned to the reſt of the notes? But fair and ſoft, becauſe a ſe-'mitone always occurs in the ſeventh ſtep, which ſemitone is con-'tained under theſe two notes, FA and MI; for when the ſemitone 'returns to the ſeventh ſtep, in the ſixth you will have MI, and in 'the ſeventh FA. But if the eighth ſtep, a tritone intervening, makes 'the ſemitone, all the ſyllables of the notes are expended; therefore 'whether you will or no, unleſs you make falſe muſic, the ſemi-'tone, to wit MI, returns in the ſeventh, if the diſpoſition be ele-'vated; but if it be remitted it will give FA, which nevertheleſs 'makes a ſemitone under it; therefore theſe two notes, on whoſe 'account theſe names were particularly inſtituted, will have as many 'notes above as below, marked with their proper ſyllables, for MI 'has under it two, RE and UT; and FA has two above, SOL and LA.'

Chap. IX. treats of the Mutations, which are changes of the ſyllables, occaſioned by the going out of one hexachord into another;

concerning which the author with great ſimplicity obſerves, that as the cutters out of leather or cloth, when the ſtuff runs ſhort are obliged to piece it to make it longer; ſo when either in the intenſion or remiſſion of the ſcale the notes exceed the ſyllables, there is a neceſſity for repeating the latter. What follows on this head will beſt be given in the author's own words, which are theſe: 'We muſt 'ſubſtitute for that which is deficient ſuch a note as may ſupply the 'defect by proceeding farther: hence it is that with the note LA, 'which cannot of itſelf proceed any higher, you will always find ſuch 'a note as can at leaſt aſcend four ſteps, LA, MI, FA, SOL, LA. 'In the ſame manner the note UT, which of itſelf can nowhere 'deſcend, will have a collateral, which may at leaſt be depreſſed 'four notes, UT, FA, MI, RE, UT, the Greek Γ and d ſuperacute 'are excepted; the firſt whereof has neither the power nor the ne'ceſſity of being remitted, nor the other that of aſcending: for 'which reaſon UT and LA can never have the ſame ſtations.

The nine ſucceeding chapters relate chiefly to the mutations, and the uſe of the ſquare and round or ſoft b, which, as it is ſufficiently underſtood at this day, it is needleſs to enlarge upon.

Chap. XIX. treats of the Keys, by which are to be underſtood in this place nothing more than the characters F C g prefixed to the head of the ſtave: he ſays theſe letters are called keys, for that as a key opens an entrance to that which is locked up, ſo the letters give an entrance to the knowledge of the whole cantus, to which they are prefixed; and that without them the ſinger would find it impoſſible to avoid ſometimes prolating a tone for a ſemitone, and vice verſa, or to diſtinguiſh one conjunction from another. At the end of this chapter he cenſures the practice of certain unſkilful notators or writers of muſic, who he ſays were uſed to forge adulterate and illegitimate keys, as by putting D grave under F, a acute under c, and e acute under g, making thereby as many keys as lines.

Chap. XX. demonſtrates that b round and ♮ ſquare are not to be computed among the keys. This demonſtration is effected in a manner curious and diverting, namely by the ſuppoſition of a combat between theſe two characters, a relation whereof, with the various ſucceſs of the combatants, is here given in the author's own words: 'Obſerve that b round and ♮ ſquare are not to be computed among 'the keys; firſt, becauſe they wander through an empty breadth of

'ſpace, without any certainty of a line; next becauſe they can never 'be placed in any line without the ſupport of another key, for it is 'neceſſary that another key ſhould be prefixed to the line. More-'over as ♮ ſquare never appears, unleſs b round come before it; and 'b ſoft ought not to be ſet down unleſs we are to ſing by it: can any 'thing of its coming be expected if it be not immediately prefixed 'to the beginning of a line of another key, as it is never to be ſung 'without a key? Likewiſe, as they are mutually overthrown by 'each other, and each is made accidental, who can pronounce them 'legitimate keys? for unleſs b round comes in and gives the firſt blow 'as a challenge, ♮ ſquare would never furniſh matter for the begin-'ning of a combat; but as ſoon as it appears it entirely overthrows 'its adverſary b round, which only makes a ſoft reſiſtance. But ſome-'times it happens that b round, though lying proſtrate, recovering 'new ſtrength, riſes up ſtronger, and throws down ♮ ſquare, who 'was triumphing after his victory.' For the reaſons deducible from this artleſs allegory, which it is probable the author of it, a ſimple illiterate monk, thought a notable effort of his invention, and be-cauſe ♮ ſquare and b round are not ſtable or permanent, he pro-nounces that they cannot with propriety be termed keys.

In Chapter XXI. the author gives the reaſon why the notes are placed alternately on the lines and ſpaces of the ſtave: but firſt, to prove the neceſſity of the lines, he ſhrewdly obſerves, that without them no certain progreſſion could be obſerved by the voice. 'Would 'not,' he aſks, 'in that caſe the notes ſeem to ſhew like ſmall birds 'flying through the empty immenſity of air?' Farther he ſays, that were they placed on the lines only, no leſs confuſion would ariſe, for that the multitude of lines would confound the ſight, ſince a cantus may ſometimes include a compaſs of ten notes. He ſays, which is true, that in order to diſtinguiſh between each ſeries of notes, the grave, the acute, and the ſuperacute, any one given note, which in the grave is placed on a line, will in the acute fall on a ſpace, and that in the ſuperacute it will fall on a line again. He adds, that in a ſimple cantus no more lines are uſed than four, to which are aſ-ſigned five ſpaces *, for this reaſon, that the ancient muſicians, by

* That is to ſay three between the lines, one at top, and another at bottom. Martini ſays that the number of lines to denote the tones was ſettled at four in the thirteenth cen-tury. Stor. dell. Muſ. pag. 399, in not.

whom he muſt be underſtood to mean thoſe after the time of Gregory, never permitted any tone to exceed the compaſs of a diapaſon; ſo that every tone had as many notes as there were tones. He ſays farther that the modern muſicians would ſometimes extend a cantus to a tenth note; but that nevertheleſs it did not run through ten notes, but that the tenth, which might be either the higheſt or the loweſt, was only occaſionally touched. He adds that when this is the caſe, the key or letter ſhould be changed for a ſhort time; or, in other words, that one letter may be ſubſtituted for another on the ſame line. Upon this paſſage is a marginal note, ſignifying that it is better in ſuch a caſe to add a line than to tranſpoſe the letter or cliff, which is the practice at this day.

To this chapter the author ſubjoins a cantus for the reader to exerciſe himſelf, in which he ſays he will find ſix verſes applied, two for the grave, two for the acute, and two for the ſuperacute. The cantus is without muſical characters, and is in the words following:

For the graves,

Hâc puer, arte ſcies gravium mutamina vocum,
Quæ quibus appropries nomina, quemve locum.

For the acutes,

Reddit verſutas verſuta b mollis acuta.
Quas male dum mutas, mollia quadra putas.

For the ſuperacutes,

Gutturis arterias cruciat vox alta b mollis;
Difficiles collis reddit ubique vias.

Chap. XXII. contains what is called a cantus of the ſecond tone, in which the mutations of the four grave letters C, D, E, F, are contained; it is with muſical notes, but they are utterly inexplicable.

CHAP. VIII.

UPON the above twenty-two chapters, which conſtitute the firſt part or diſtinction, as it is termed, of the firſt tract, it is obſervable that they contain, as they profeſs to do, the precepts of Manual muſic; and that this firſt part is a very full and perſpicuous commentary on ſo much of the Micrologus as relates to that ſubject.

The

The ſecond part or diſtinction, intitled Of Tonal Muſic, contains thirty-one chapters. In the firſt whereof is an intimation of the perſon in the ſeventh chapter of the former part, diſtinguiſhed by the appellation of Guido Minor; he ſays that he was ſurnamed Augenſis, and that by his care and induſtry the cantus of the Ciſtertian order had been regularly corrected. He cites a little book written by the ſame Guido Minor for a definition of the conſonances.

In Chap. II. he defines the ſemitone in a quotation from Macrobius, demonſtrating it to be no other than the Pythagorean limma.

Chap. III. treats of the Tone, a word which the author ſays has two ſignifications, namely, a Maniera, a term ſynonymous with eccleſiaſtical tone, or an interval in a ſeſquioctave ratio.

From theſe two intervals, namely, the tone and ſemitone, the author aſſerts that all the concords are generated, and the whole fabric of muſic ariſes; in which reſpect, ſays this learned writer, 'They, 'that is to ſay, the tone and ſemitone, may be very aptly compared 'to Leah and Rachel, of whom it is related in the book of Geneſis 'that they built up the houſe of Iſrael.' It would be doing injuſtice to this ingenious argument to give it in any other words than thoſe of the author. Here they are, and it is hoped the reader will edify by them:

——— 'For as Jacob was firſt joined in marriage to Leah, and 'afterwards to Rachel, thus ſound, the element of muſic, firſt 'produces a tone, and afterwards a ſemitone, and is in ſome ſenſe 'married to them. The ſemitone, from which the ſymphony of all 'muſic principally is generated, as it tempers the rigour and aſperity 'of the tones, may aptly be aſſigned to Rachel, who chiefly captivated the heart of Jacob, as ſhe had a beautiful face and graceful 'aſpect. Moreover a ſemitone is made up of four parts, and, unleſs a tritone intervenes, is always in the fourth ſtep; ſo alſo Rachel is recorded to have had four ſons, two of her own, and two 'by her hand-maid. "Enter in, ſays ſhe, to my handmaid, that "ſhe may bring forth upon my knees, that I may at leaſt have "children from her." The tone rendering a rigid and harſh 'ſound, but frequently preſenting itſelf, agrees with Leah, who 'was blear-eyed, and was married to Jacob againſt his will; but 'fruitful in the number of her children. The proportion of the

'tone

'tone is ſuperoctave; Leah had alſo eight ſons, namely, ſix natural 'ſons, and two adopted, that were born of her handmaid: but the 'ninth part, which is leſs than the reſt or others, may aptly be com-'pared to Dinah, the daughter of Leah, who bore afterwards eight 'ſons. When Leah had four ſons ſhe ceaſed bearing children, and 'the adopted ones followed: when four ſteps of the notes are made, a 'ſemitone follows, which is divided into two ſorts, as has been 'ſaid; theſe may be compared to the following ſons, the two natural 'ones, which Leah had afterwards, and alſo the two adopted ones. 'Then follow Joſeph and Benjamin, the natural ſons of Rachel.'

Chap. IV. treats of the ditone.

Chap. V. Of the ſemiditone and its ſpecies, which are clearly two.

Chapters VI. VII. and VIII. treat reſpectively of the diateſſaron, diapente, and diapaſon, with their ſeveral ſpecies, which have already been very fully explained.

Chap. IX. ſhews how the ſeven ſpecies of diapaſon are generated.

Chap. X. contains a Cantilena, as it is ſaid, of Guido Aretinus, including as well the diſſonances as the conſonances. It is a kind of praxis on the intervals that conſtitute the ſcale, ſuch are frequently to be met with in the muſical tracts of the monkiſh writers, and in thoſe written by the German muſicians for the inſtruction of youth about the time of Luther *; but as to this, whether it be of Guido or not, it is highly venerable in reſpect of its antiquity, as being in all probability one of the oldeſt compoſitions of the kind in the world.

* Many ſuch are extant in print; they are in eaſy Latin, and reſemble in ſize and form the common Latin Accidence. The ſenſe that the reformers entertained of the great importance of a muſical education, may be inferred from the pains they took to diſſeminate the rudiments of plain and menſurable muſic, and to render the practice of ſinging familiar to children; and there cannot be the leaſt doubt but that the ſinging and getting by heart ſuch a Cantilena as is here given, was as frequent an exerciſe for a child as the declenſion of a noun, or the conjugation of a verb.

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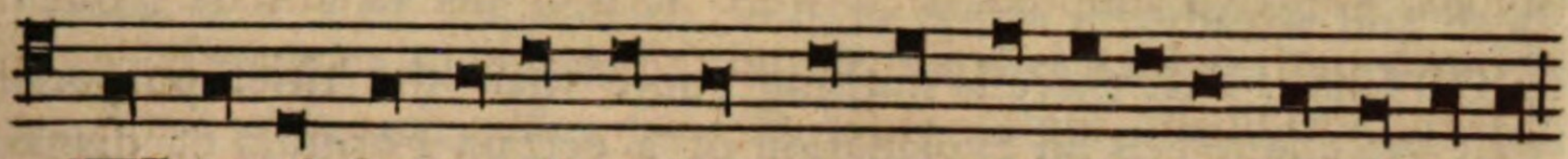
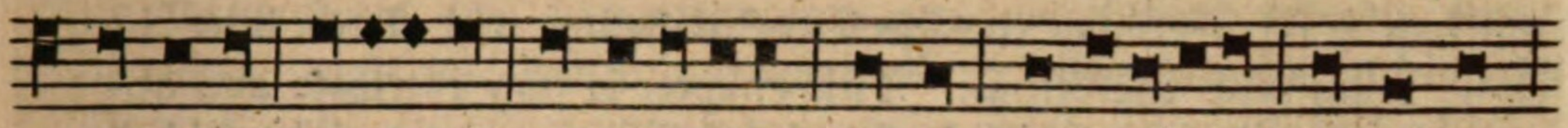
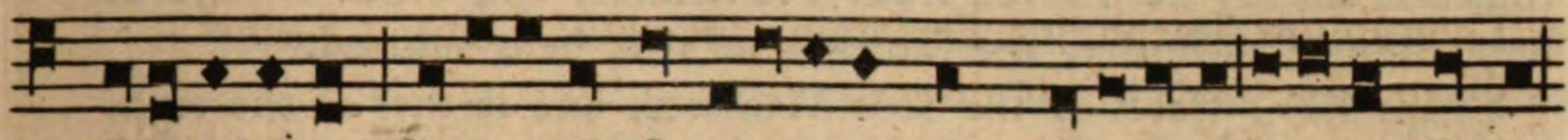


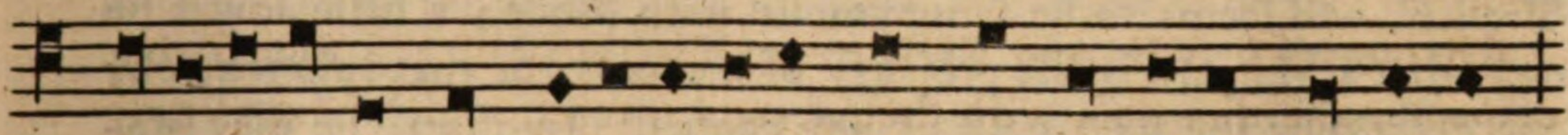
TER terni ſunt modi, quibus omnis cantilena contexitur,



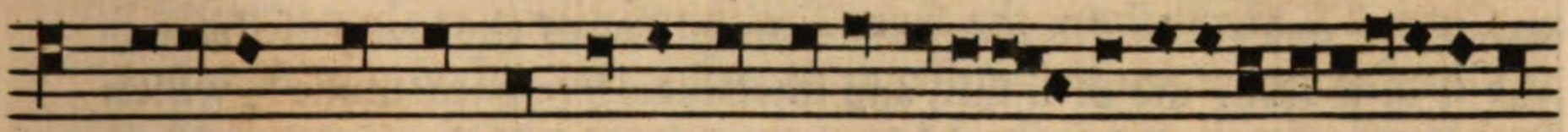
ſcili-cet Uniſonus, Semitonium, Tonus, Semiditonus, Ditonus,



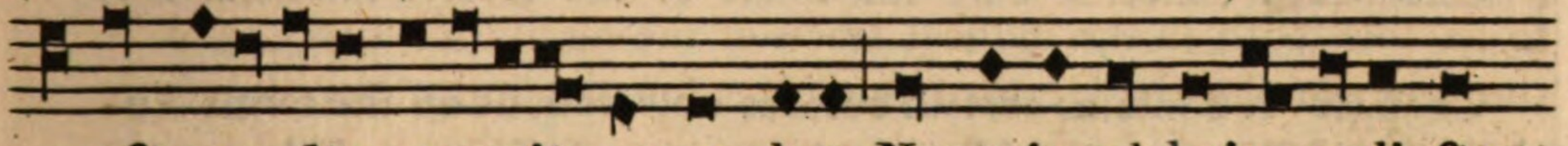
Dyateſseron, Dyapente, Semitonium cum Dyapente. Ad hæc Tonus



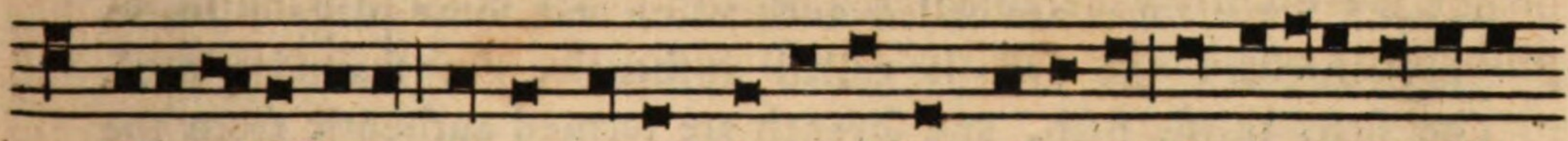
Dyapaſon ſi quem delectet, ejus hunc modum eſse agnoſcat



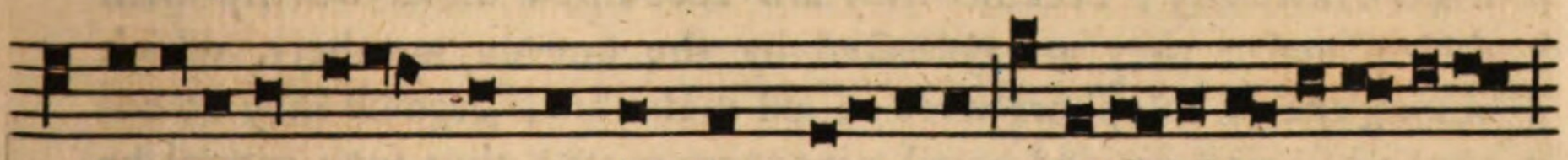
quumque tam paucis clauſulis tota armonia formatur, utiliſſimum



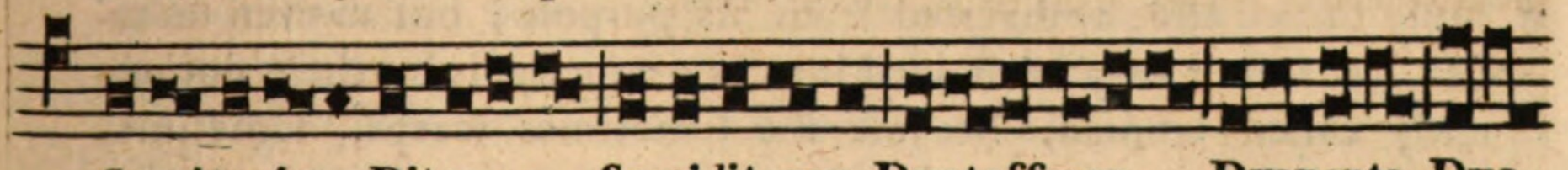
eſt eas alte memorie commendare, Nec prius ab hujus modi ſtu-



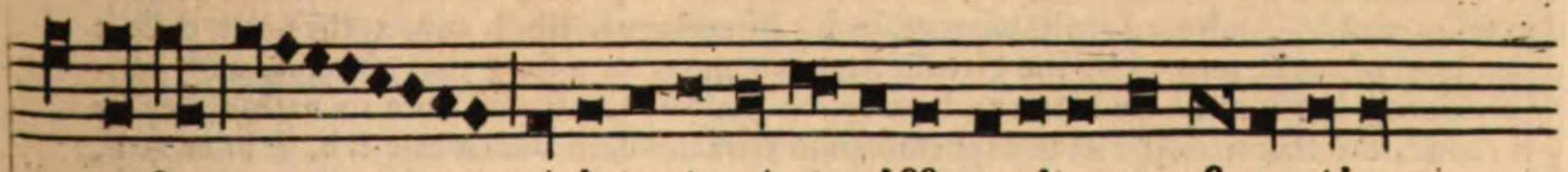
dio quieſcere, donec vocum intervallis agnatis Armonie totius



facillime queas comprehendere notitiam. Tonus.



Semitonius. Ditonus. Semiditonus. Dyateſſeron. Dyapente. Dya-



paſon. et intente et remiſſe pariter conſonantia.

Chap. XI. treats of the nature of b round, of which enough has been ſaid already.

Of Chap. XII. there is nothing more than the title, purporting that the chapter is an explanation of a certain Formula or diagram which was never inſerted.

Chap. XIII. treats of the ſpecies of diapaſon, and ſhews how the eight tones ariſe therefrom. This chapter is very intricate and obſcure; and as it contains a far leſs ſatisfactory account of the ſubject than has already been given from Franchinus, and other writers of unqueſtioned authority, the ſubſtance of it is here omitted.

Chap. XIV. treats of the four Manieras, and farther of the eight tones. Maniera, as this author aſſerts, is a term taken from the French, and ſeems to be ſynonymous with Mode; a little lower he ſays that a Maniera is the property of a cantus, or that rule whereby we determine the final note of any cantus. In ſhort, he uſes Maniera to expreſs the Genus, and Tone the Species of the eccleſiaſtical modes or tones. In this chapter he complains of the levity of the moderns in making uſe of b ſoft, and introducing feigned muſic*, which in his time he complains had been greatly multiplied.

Chap. XV. concerns only the finals of the ſeveral manieras and tones.

Chap. XVI. contains certain curious obſervations on the terms Authentic and Plagal, as applied to the tones: theſe are as follow:

—— ‘ Some tones are called authentic, and ſome plagal; for in ‘ every maniera the firſt is called authentic, the ſecond plagal. ‘ The firſt, third, fifth, and ſeventh are termed authentic from the ‘ word Authority; becauſe they are accounted more worthy than ‘ their plagals: they are collected by the uneven numbers, which ‘ among the philoſophers were called maſculine, becauſe they do not ‘ admit of being divided equally into two parts: thus man cannot be ‘ eaſily turned aſide or diverted from his purpoſe; but an even number, becauſe it may be divided into two equally, is by them not unaptly called woman, becauſe ſhe ſometimes weeps, ſometimes

* Deſcribed by Franchinus, Pract. Muſ. lib. III. cap. xiii, De fictæ Muſicæ contrapuncto, and by Andreas Ornithoparcus, in his Micrologus, lib. I. cap. x. the latter calls it that kind of muſic termed by the Greeks Synemmenon, or a ſong that abounds with conjunctions; but it had been better to have called it muſic tranſpoſed from its natural key by b round, the characteriſtic of the ſynemmenon tetrachord, in which caſe B b, E b, or A b, might be made finals, as they now frequently are, but it ſeems that the old muſicians abhorred the practice.

‘ laughs

'laughs, and ſoon yields and gives way in the time of temptation. 'Hence it is that the ſecond, fourth, ſixth, and eighth tones are 'aſcribed to the even number, becauſe the feminine ſex is coupled in 'marriage to the maſculine ſex: they are called collateral or plagal, 'that is provincials to the authentics. And that you may the 'ſooner learn the properties and natures of each of the tones, 'thoſe ſongs are called authentic which aſcend more freely and 'higher from their final letter, running more wantonly by leaps and 'various bendings backwards and forwards; in the ſame manner as 'it becomes men to exerciſe their ſtrength in wreſtling and other 'ſports, and to be employed in their neceſſary affairs and occupations 'in remote parts, until they return back to the final letter by which 'they are to be finiſhed, as to their own houſe or home, after the 'completion of their affairs. But the plagal or collateral ſongs 'are thoſe which do not mount up ſo as to produce the higher parts, 'but turn aſide into the lower, in the region under the letter by 'which they are to be terminated, and make their ſtops or delays and 'circuits about the final letter, ſometimes below and ſometimes 'above; as a woman that is tied to a huſband does not uſually go 'far from her home, and run about, but is orderly and decently 'employed in taking care of her family and domeſtic concerns.'

Chap. XVII. aſſigns the reaſons why the final notes are included between D grave and c acute; but the author means to be underſtood that the double, triple, and quadruple cantus, which are vocal compoſitions of two, three, and four parts, are not reſtrained to this rule, for in ſuch no more is required than that the under part be ſubſervient to it. It appears that of the final notes, by which, to mention it once for all, the terminations of the ſeveral tones are meant, four are grave, and three only acute: for this inequality the author gives a notable reaſon, namely, that by reaſon of the load of carnal infirmities that weigh them down, fewer men are found to have grave and rude, than acute and ſweet voices.

Chap. XVIII. the author ſhews from Guido, and other teachers of the muſical art, that the compaſs of a diapaſon is ſufficient for any cantus. Notwithſtanding which he ſays ſome contend that ten, and even eleven notes are neceſſary. This notion the author condemns, and ſays that the uniſon and its octave reſemble the walls of a city, and that the ninth, which is placed above the octave, and the tenth, ſtationed under the uniſon, anſwer to the palliſado or ditch; and that

as

as it is cuſtomary to walk about on the walls, and in the city itſelf, but not in the ditch, or by the palliſado, it becomes all who profeſs to travel in the path of perfection, to accommodate themſelves to this practice, which he ſays is both modeſt and decent *.

The following chapters, which are fifteen in number, exhibit a preciſe deſignation of the eight eccleſiaſtical tones; but as theſe have been very fully explained from Gaffurius, and other writers of acknowledged authority, it is unneceſſary to lengthen this account of Wylde's tract by an explanation of them from him.

There is very little doubt but that Wylde was an excellent practical ſinger, as indeed his office of precentor of ſo large a choir as that of Waltham required he ſhould be. His book is very properly called a Syſtem of Guidonian Muſic, for it extends no farther than an illuſtration of thoſe precepts which Guido Aretinus taught: hardly a paſſage occurs in it to intimate that he was in the leaſt acquainted with the writings of the Greeks, excepting that where he cites Ptolemy by the name of Tholomæus. The truth of the matter is, that at the time when Wylde wrote, the writings of Ariſtoxenus, Euclid, Nicomachus, and the other Greek harmonicians, were at Conſtantinople, or Byzantium as it was called, which was then the ſeat of literature. How and by whom they were brought into Italy, and the doctrines contained in them diffuſed throughout Europe, will in due time be related.

The tract immediately following that of Wylde in the manuſcript of Waltham Holy Croſs is entitled 'De octo Tonis ubi naſcuntur et 'oriuntur aut efficiuntur.'

This is a ſhort diſcourſe, contained in two pages of the manuſcript, tending to ſhew the analogy between the ſeven planets and the chords included in the muſical ſeptenary. The doctrine of the muſic of the ſpheres, and the opinion on which it is founded, has been mentioned in the account herein before given of Pythagoras. Thoſe who firſt advanced it have not been content with ſuppoſing that the celeſtial orbs muſt in their ſeveral revolutions produce an harmony of concordant ſounds; but they go farther, and pretend to aſſign the very intervals ariſing from the motion of each. This the author now citing has done, and perhaps following Pliny, who aſſerts it to be the doctrine of Pythagoras: he ſays that in the motion of

* He gives an example of a double cantus at the beginning of Chapter I. which clearly ſhews that by a double cantus we are to underſtand one in two parts.

the

the Earth Γ is made, in that of the moon A, Mercury B, Venus C, the Sun D, Mars E, Jupiter F, and Saturn g. And that here the muſical meaſure is truly formed.

Next follows a very ſhort tract, with the name Kendale at the concluſion of it. It contains little more than the Gamma, vulgarly called the Gamut, or Guidonian ſcale, and ſome myſtical verſes on the power of harmony, ſaid to be written by a woman of the name of Magdalen. It ſhould ſeem that Kendale was no more than barely the tranſcriber of this tract, for the rubric at the beginning aſcribes it to a certain monk of Sherborne, who profeſſes to have taken it from St. Mary Magdalen.

'Monachus quidam de Sherborne talem Muſicam profert de Sancta 'Maria Magdelene.'

Next follows a tract entitled 'De Origine et Effectu Muſice' in four ſections, the initial words whereof are 'Muſica eſt ſcientia recte 'canendi, ſive ſcientia de numero relato ad ſonum,' wherein the author, after defining muſic to be the ſcience of number applied to ſound, gives his reader the choice of two etymologies for the word muſic. The one from the Muſes, the other from the word Moys, ſignifying water, which he will have to be Greek. He then proceeds, but rather abruptly, to cenſure thoſe who through ignorance prolate ſemitones for tones, in theſe words: 'Many now-a-days, 'when they aſcend from RE by MI, FA, SOL, ſcarce make a ſemi-'tone between FA and SOL: moreover, when they pronounce SOL, 'FA, SOL, or RE, UT, RE, prolate a ſemitone for a tone; and thus 'they confound the diatonic genus, and pervert the plain-ſong. 'Yet theſe may be held in ſome meaſure excuſable, as not knowing 'in what genus our plain-ſong is conſtituted; and being aſked for 'what reaſon they thus pronounce a ſemitone for a tone, they al-'ledge they do it upon the authority of the ſingers in the chapels of 'princes, who, ſay they, would not ſing ſo without reaſon, as they 'are the beſt ſingers. So that being thus deceived by the footſteps 'of others, they one after another follow in all the ſame errors. 'There are others who will have it that this method of ſinging is 'ſweeter and more pleaſing to the ear, and therefore that method 'being as it were good, ſhould be made uſe of. To theſe Boetius 'anſwers, ſaying all credit is not to be given to the ears, but 'ſome alſo to reaſon, for the hearing may be deceived. So alſo is it

'ſaid in the treatiſe De quatuor Principalium, cap. lvi. and as a 'proof thereof, it is farther ſaid that thoſe who follow hunting are 'more delighted with the barking of the dogs in the woods, than 'with hearing the office of God in the church. Reaſon however, 'which is never deceived, ſhews the contrary.'

Sect. II. entitled De tribus Generibus melorum, treats of the three genera of melody, but contains nothing that has not been better ſaid by others.

Sect. III. entitled Inventores Artis Muſice equeformis, contains an account of the inventors of the muſical art, by much too curious to be given in any other than the author's own words, which are theſe:

'There was a certain ſmith, Thubal by name, who regulated the 'conſonances by the weights of three hammers ſtriking upon one 'anvil. Pythagoras hearing that ſound, and entering the houſe of 'the ſmith, found the proportion of the hammers, and that they 'rendered to each other a wonderful conſonance. When Thubal 'heard and knew that God would deſtroy the world, he made two 'pillars, the one of brick and the other of braſs, and wrote on each 'of them the equiformal muſical art, or plain cantus; that if the 'world ſhould be deſtroyed by fire, the pillar of brick might remain, 'as being able to withſtand the fire; or if it were to be deſtroyed by 'water, the brazen pillar might remain till the deluge was ſubſided. 'After the deluge king Cyrus, who was king over the Aſſyrians, and 'Enchiridias, and Conſtantinus, and after theſe Boetius, beginning 'with the proportion of numbers, demonſtrated the conſonances, as 'appears by looking into the treatiſe of the latter, De Muſica. After-'wards came Guido the monk, who was the inventor of the Gamma, 'which is called the Monochord. He firſt placed the notes in the 'ſpaces between the lines, as is ſhewn in the beginning of this book. 'Afterwards Guido de Sancto Mauro, and after theſe Guido Major 'and Guido Minor. After theſe Franco, who ſhewed the alterations, 'perfections, and imperfections of the figures in the Cantus Men-'ſurabilis, as alſo the certitude of the beginnings. Then Philippus 'Vitriaco, who invented that figure called the Leaſt Prolation, in 'Navarre. Afterwards St. Auguſtine and St. Gregory, who inſti-'tuted the equiformal cantus throughout all the churches. After 'theſe Iſidorus the etymologiſt, and Joannes De Muris, who wrote

'ingenious

' ingenious rules concerning the meaſure and the figuration of the ' cantus, from whence theſe verſes :

' Per Thubal inventa muſarum ſunt elementa.
' Atque collumellis nobis exempta gemellis.
' Et poſt diluvium tunc ſubſcriptus perhibetur :
' Philoſophus princeps pater Hermes hic Triſmegiſtus
' Invenit Muſas quas dedit et docuit ;
' Pictagoras tum per martellas fabricantum,
' Antea confuſas numerantur tetrarde muſas.
' Quem Muſis generat medium concordia vera,
' Qui tropus ex parte Boicius edidit.
' Unum compoſuit ad gamma vetus tetrachordum.
' Et dici meruit fuiſſe Guido monochordum
' Gregorius muſas primo carnalitur uſas,
' Uſu ſanctarum mutavit Baſilicarum.
' Aſt Auguſtinus formam fert pſalmodizandi,
' Atque chori regimen Bernardus Monachus offert,
' Ethimologiarum ſtatuit coadjutor Iſidorus
' Pauſas juncturas, facturas, atque figuras ;
' Menſuraturam formavit Franco notarum,
' Et Jhon De Muris, variis floruitque figuris.
' Anglia cantorum omen gignit plurimorum *.'

Sect IV. entitled De Muſice inſtrumentali et ejus Inventoribus, gives firſt a very ſuperficial account of the inventors of ſome particular inſtruments, among whom two of the nine Muſes, namely, Euterpe and Terpſichore, are mentioned ; the firſt as having invented the Tuba, [trumpet] and the other the Pſalterium. This muſt appear to every one little better than a mere fable ; but the author cloſes this account with a poſitive aſſertion that the Tympanum, or drum, was the invention of Petrus de Sancta Cruce.

In this chapter the author takes occaſion to mention what he terms the Cantus Coronatus, called alſo the Cantus Fractus, which he defines to be a cantus tied to no degrees or ſteps, but which may aſcend

* The three laſt lines of the above verſes are additional evidence in favour of two poſitions that have been uniformly inſiſted on in the courſe of this work, to wit, that Franco, and not De Muris, was the inventor of the Cantus Menſurabilis, and that De Muris was not a Frenchman, but a native of England.

and deſcend by the perfect or imperfect conſonances indifferently. This ſeems to be the reaſon for calling it the Cantus Fractus. That for calling it Cantus Coronatus is that it may crowned, namely, that it may be ſung with a Faburden, of which hereafter.

What follows next is a very brief and immethodical enumeration of the meaſures of verſe, the names of the characters uſed in the Cantus Menſurabilis, and of the conſonances and diſſonances, with other matters of a miſcellaneous nature: among theſe are mentioned certain kinds of melody, namely Roundellas, Balladas, Carollas, and Springas; but theſe the author ſays are fantaſtic and frivolous, adding, that no good muſical writer has ever thought it worth while to explain their texture.

The next in order of ſucceſſion to the treatiſe De Origine et Effectu Muſicæ, is a tract entitled Speculum Pſallentium, in which is contained the Formula of St. Gregory for ſinging the offices, together with certain verſes of St. Auguſtine to the ſame purpoſe, and others of St. Bernard on the office of a precentor; the formula of St. Gregory is as follows:

'Uniformity is neceſſary in all things. The metre with the pauſes
'muſt be obſerved by all in pſalmodizing; not by drawing out, but
'by keeping up the voice to the end of the verſe, according to the
'time. Let not one chorus begin a verſe of a pſalm before the
'other has ended that preceding it. Let the pauſes be obſerved at
'one and the ſame time by all; and let all finiſh as it were with
'one voice; and, reaſſuming breath, begin together as one mouth;
'and let each chorus attend to its cantor, that, according to the pre-
'cept of the bleſſed apoſtle Paul, we may all honour the Lord with
'one voice. And, as it is ſaid the angels are continually ſinging
'with one voice, Holy, Holy, Holy; ſo ought we to do without
'any remiſſion, which argues a want of devotion: whence theſe
'verſes of St. Auguſtine for the form of ſinging Pſalms.

'Tedia nulla chori tibi ſint, aſſiſte labori,
'Hora ſit ire foras poſtquam compleveris horas,
'Egreſſum nobis oſtendunt pernicioſum
'Dyna, Chaim, Corius, Judas, Eſau, Semeyque,
'Pſallite devotè, diſtinctè metra tenete,
'Vocibus eſtote concordes, vana canete,

'Non

' Nam vox fruſtratur, ſi mens hic inde vagatur,
' Vox ſæpe quaſſatur, ſi mens vana meditatur.
' Non vox, ſed votum ; non muſica, ſed cor
' Non clamor, ſed amor ſonat in aure dei.
' Dicendis horis adſit vox cordis, et oris,
' Nunquam poſterior verſus prius incipiatur,
' Ni ſuus anterior perfecto fine fruatur.'

The verſes of St. Bernard have the general title of Verſus Sancti Bernardi ; they conſiſt of three diviſions, the firſt is entituled

' De Regimene Chori et Officio Precentoris.

' Cantor corde chorum roge, cantum lauda ſonorum,
' Concors Pſalmodia, ſimul aſcultanda ſophia ;
' Præcurrat nullus, nec poſt alium trahat ullus,
' Sed ſimul incipere ſimul et finem retinere,
' Nulli tractabunt nimis, aut feſtive ſonabunt,
' Vina ſed et munda cantabunt voce rotunda
' Verſus in medio, bona pauſa fit ordine dyo,
' Ultima certetur, brevior quam circa ſonetur.
' Ultima dimiſſa tibi ſyllaba ſit quaſi ſciſſa,
' Ars tum excipiat ſi ſcandens ultima fiat,
' Tunc producatur monoſyllaba, ſicque ſequatur,
' Barbara (ſi ſequitur producta) ſonans reperitur.

' Deteſtatio contra perverſe pſallentes.

' Qui pſalmos refecant qui verba reciſſa volutant
' Non magis illi ferent quam ſi male lingue tacerent
' Hi ſunt qui pſalmos corrumpunt nequiter almos.
' Quos ſacra ſcriptura dampnat, reprobant quoque jura
' Janglers, cum Japers, Nappers, Galpers quoque Dralbers,
' Momlers, Forſkippers, Ourenners, ſic Ourhippers,
' Fragmina verborum TUTTIVILLUS colligit horum.

' De ſeptem miſteriis ſeptem horarum canonicarum.

' Hunc eſt ſeptenis domino cur pſallimus horis ;
' Prima flagris cedit, adducit tertia morti,

' Sexta

' Sexta legit ſolem ſed nona videt morientem,
' Veſpera deponit, ſtravit completa ſepultum;
' Virium nox media devicta morte revelat
' Si cupis intentam pſallendi reddere vocem,
' Crebro crucem pingas, in terram lumina figas,
' Obſervate preces, et ne manus aut caput aut pes
' Sit motus, pariter animi cum corpore pungas *.'

The next tract has for its title Metrologus, which any one would take to mean a diſcourſe on metre; but the author explains it by the

* The above verſes, as they are deſcriptive of the ſtate of church-muſic, and the manner of ſinging the choral offices in the time of St. Bernard, who lived in the twelfth century, are matter of great curioſity. They may be ſaid to conſiſt of three parts or diviſions: the firſt is an exhortation to the precentor to govern the choir with reſolution, and to encourage thoſe who ſing to ſing the cantus audibly, nor wantonly, with a clear round voice. The ſecond part, entitled Deteſtatio contra perverſe Pſallentes, is an execration on ſuch as in their ſinging corrupt the Pſalms and other offices. And it ſeems by the context that the performance of the choral ſervice was not confined to the clerks and officers of the choir, but that a lewd rabble of lay ſingers bore a part in it, and were the authors of the abuſes above complained of. Theſe men are diſtinguiſhed by the ſtrange appellations of Janglers, Japers, Nappers, Galpers, Dralbers, Momlers, Forſkippers, Ourenners, and Ourhippers, for the ſignification whereof St. Bernard, the author, refers to a writer named Tuttivillus; but as his work is not now to be found, it remains to ſee what aſſiſtance can be derived from lexicographers and etymologiſts towards aſcertaining the meaning of theſe very ſtrange terms.

And firſt Janglers ſeems to be a corruption of Jongleours, a word which has already been ſhewn to be ſynonymous with minſtrels. Japers are clearly players, Hiſriones. Skinner, Voce JAPE. Nappers are ſuppoſed to be drinkers, from NAPPE, the Saxon term for a cup. Benſon's Saxon Vocabulary. For Galpers it is difficult to find any other meaning than Gulpers, i. e. ſuch as ſwallow large quantities of liquor, from the verb GULP; and for this ſenſe we have the authority of the viſion of Pierce Plowman, in the following paſſage, taken from the Paſſus Quintus of that ſatire:

There was laughing and louring, and let go the cuppe,
And ſo ſitten they to even-ſong, and ſongen other while
Till Gloton had igalped a gallon and a gill.

Dralbers may probably mean wenchers, from the word Drab, which ſignifies a dirty whore, a punk. Momlers may ſignify Talkers, Praters in the time of divine ſervice, from the verb MUMBLE, to talk, which ſee in Skinner. Forſkippers may be Fair-ſkippers, i. e. dancers at fairs For Ourenners and Ourhippers no ſignification can be gueſſed at; nor does it ſeem poſſible to aſcertain, with any degree of preciſion, the meaning of any of the above words, without the aſſiſtance of the book from which they were taken: and ſuppoſing none of the above interpretations to hold, there is nothing to reſt on but conjecture; and one of the moſt probable that can be offered ſeems to be this, that the above are cant terms, invented to denote ſome of the loweſt claſs of minſtrels, whoſe knowledge of muſic had procured them occaſional employment in the church.

The third diviſion of theſe verſes of St. Bernard is entitled ' De ſeptem Miſteriis, ſeptem Horarum canonicarum,' and gives directions to ſingers to croſs themſelves, and perform other ſuperſtitious acts at the canonical hours.

words

words Brevis Sermo, which had certainly been better expreſſed by the word Micrologus, a title very commonly given to a ſhort diſcourſe on any ſubject whatever. Guido's treatiſe bearing that name has been mentioned largely in its place; and an author named Andreas Ornithoparcus has given the ſame title to a muſical tract of his writing, which was tranſlated into Engliſh by our countryman Douland, the luteniſt, and publiſhed in the year 1609.

This author ſays of muſic, that it is ſo called as having been invented by the Muſes, for which he cites Iſidore.

Under the head De Inventoribus Artis Muſice, he explodes the opinion that Pythagoras invented the conſonances; for he roundly aſſerts, as indeed one of the authors before-cited has done, that Tubal firſt diſcovered them. The following are his words:

'The maſter of hiſtory [i. e. Moſes] ſays that Tubal was the father 'of thoſe that played on the cithara and other inſtruments; not that 'he was the inventor of thoſe inſtruments, for they were invented 'long after; but that he was the inventor of muſic, that is of the 'conſonances. As the paſtoral life was rendered delightful by his 'brother, ſo he, working in the ſmith's art, and delighted with the 'ſound of the hammers, by means of their weights carefully inveſti-'gated the proportions and conſonances ariſing from them. And 'becauſe he had heard that Adam had propheſied of the two tokens, 'he, leſt this art, which he had invented, ſhould be loſt, wrote and 'engraved the whole of it on two pillars, one of which was made 'of marble, that it might not be waſhed away by the deluge, and 'the other of brick, which could not be diſſolved by fire: and Joſe-'phus ſays that the marble one is ſtill extant in the land of Syria. 'So that the Greeks are greatly miſtaken in aſcribing the invention of 'this art to Pythagoras the philoſopher.'

What follows is chiefly taken from the Micrologus of Guido de Sancto Mauro: that the author means Guido Aretinus there cannot be the leaſt doubt, for ſome whole chapters of the Micrologus are in this tract inſerted verbatim.

Next follow memorial verſes for aſcertaining the dominants and finals of the eccleſiaſtical tones; a relation of the diſcovery of the conſonances by Pythagoras; remarks on the difference between the graves, the acutes, and ſuperacutes, and on the diſtinction between

the

the authentic and plagal modes, manifeſtly taken from the Micrologus; for it is here ſaid, as it is there alſo, that there are eight tones, as there are eight Parts of Speech, and eight Forms of Bleſſedneſs.

CHAP. IX.

NEXT follows a tract with this ſtrange title, 'Diſtinctio inter 'Colores muſicales et Armorum Heroum,' the intent whereof ſeems to be to demonſtrate the analogy between muſic and coat armour. The author's own words will beſt ſhew how well he has ſucceeded in his argument; they are as follow:

'The moſt perfect number is ſixteen, becauſe it may always be 'divided into two equal parts, as 16. 8. 4. 2. There are ſix natural 'colours, from which all the other colours are compounded. Firſt, 'the colour black, ſecondly white, thirdly red or ruddy, fourthly 'purple, fifthly green, ſixthly fire-red. The colour black is in arms 'called ſable; white, ſilver; red, gules; green, vert; fire-red, or; 'thus called in cantus in order as they ſtand:

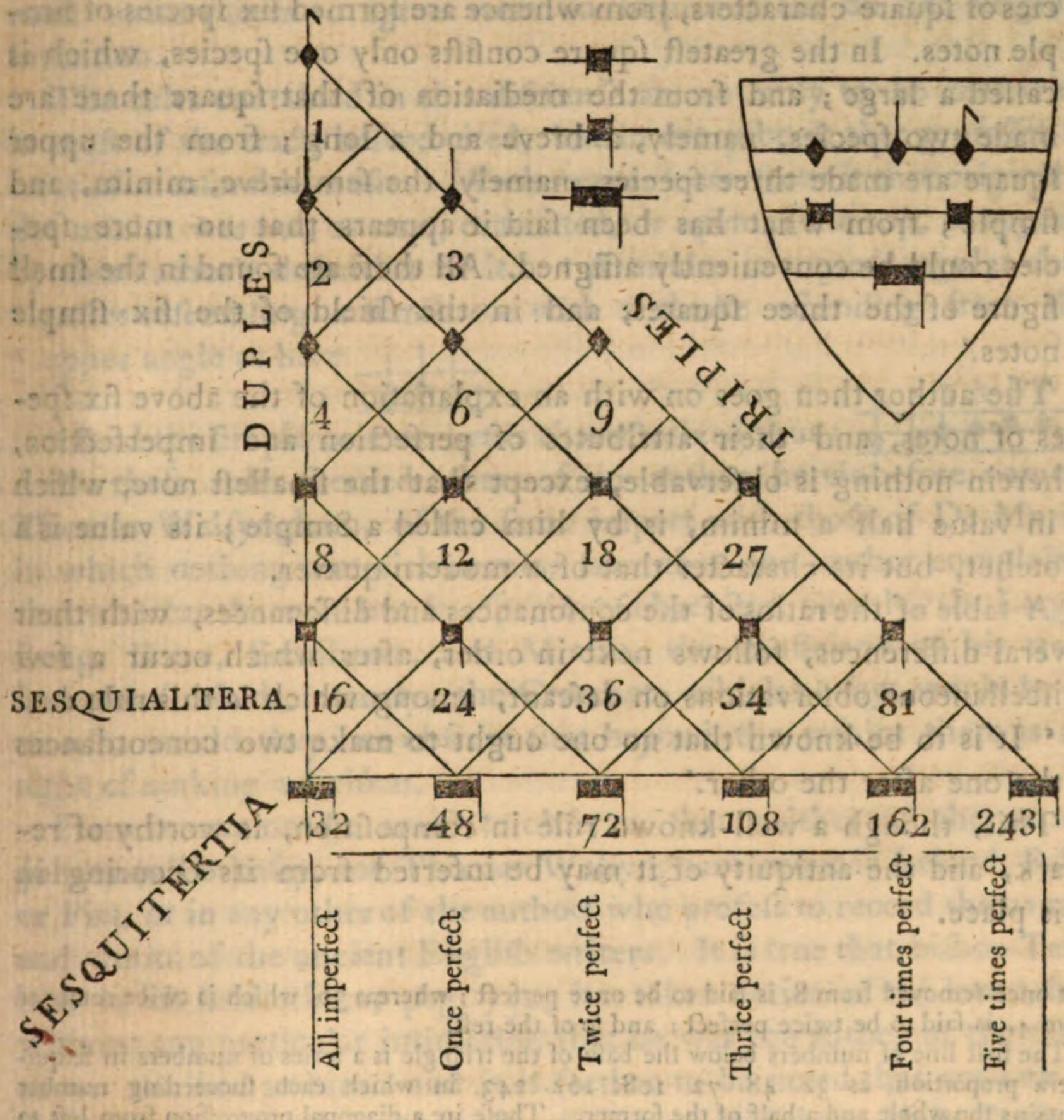
'Black is the worſt	In Muſic.	Sable is the beſt and moſt benign — In Arms.
'White better than black		Silver ſecond
'Red better than white		Gules third
'Purple better than red		Azure fourth
'Green better than purple		Vert fifth
'Fire-red better than green		Gold ſixth
'Fire-red is the worſt colour.	In Arms.	Gold is the firſt and moſt benign — In Muſic.
'White - - better		Silver ſecond
'Red - - better		Gules third
'Purple - - better		Azure fourth
'Green - - better		Green fifth
'Black - - better		Sable worſt

'The muſical colours are ſix; the principal of which is gold, the 'ſecond ſilver, the third red, the fourth purple, the fifth green, the 'ſixth black; an equal proportion always falls to the principal colour, 'which is therefore called the foundation of all the colours; and it is 'called the principal proportion, becauſe all the unequal proportions

'may

may be produced from it. This to the intelligent reader muſt appear to be little better than ſtark nonſenſe, as is indeed almoſt the whole tract, which therefore we haſten to have done with.

This fanciful contraſt of the colours in arms with thoſe in muſic, is ſucceeded by the figures of a triangle and a ſhield thus diſpoſed * :



* Notwithſtanding the explanation which immediately follows the two foregoing figures, it ſeems neceſſary to mention in this place, that the firſt column of numbers contains a ſeries of duple ratios, which are called imperfect, the attribute of perfection being by all muſical writers aſcribed to the number 3. The next ſeries of numbers which have a diagonal progreſſion from right to left, are triple ratios, and are therefore ſaid to be perfect: the others in ſucceſſion are alſo ſaid to be once, twice, thrice, and ſo on, perfect, in reſpect of their diſtance from the column of duples; for example, the number 24, being

The tract next in order has for its title ‘ Declaratio trianguli ſu-
‘ perius poſiti et figure de tribus primis figuris quadratis et earum
‘ ſpeciebus, ac etiam ſcuti per Magiſtrum Johannem Torkeſey;’ which declaration tranſlated is in the following words:

‘ In order to attain a perfect knowledge of menſurable muſic, we
‘ ſhould know that to praiſe God, three and one, there are three ſpe-
‘ cies of ſquare characters, from whence are formed ſix ſpecies of ſim-
‘ ple notes. In the greateſt ſquare conſiſts only one ſpecies, which is
‘ called a large; and from the mediation of that ſquare there are
‘ made two ſpecies, namely, a breve and a long; from the upper
‘ ſquare are made three ſpecies, namely, the ſemibreve, minim, and
‘ ſimple; from what has been ſaid it appears that no more ſpe-
‘ cies could be conveniently aſſigned. All theſe are found in the ſmall
‘ figure of the three ſquares, and in the ſhield of the ſix ſimple
‘ notes.’

The author then goes on with an explanation of the above ſix ſpecies of notes, and their attributes of perfection and imperfection, wherein nothing is obſervable, except that the ſmalleſt note, which is in value half a minim, is by him called a Simple; its value is a crotchet, but its character that of a modern quaver.

A table of the ratios of the conſonances and diſſonances, with their ſeveral differences, follows next in order, after which occur a few miſcellaneous obſervations on deſcant, among which is this rule:

‘ It is to be known that no one ought to make two concordances
‘ the one after the other.’

This, though a well-known rule in compoſition, is worthy of remark, and the antiquity of it may be inferred from its occuring in this place.

but once removed from 8, is ſaid to be once perfect; whereas 36, which is twice removed from 4, is ſaid to be twice perfect; and ſo of the reſt.

The firſt line of numbers below the baſe of the triangle is a ſeries of numbers in ſeſquialtera proportion, as 32. 48. 72. 108. 162. 243. in which each ſucceeding number contains the whole and a half of the former. Thoſe in a diagonal progreſſion from left to right are in ſeſquitertia proportion, as to take one line only for an example, 32. 24. 18; in which order each preceding number contains four of thoſe equal parts, three of which compoſe the ſucceeding ones, for inſtance, 24 is three fourths of 32, and 18 has the ſame ratio to 24.

As to the ſhield it is a poor conceit, and contains nothing more than the ſix characters uſed in the Cantus Menſurabilis, which might have been diſpoſed in any other form; and as to the repreſentation of the three firſt ſquare figures, it ſpeaks for itſelf.

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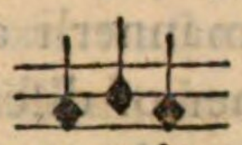
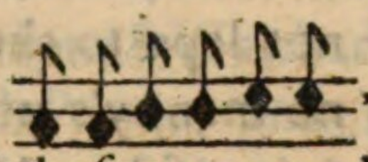
The above explanation of the ſhield and triangle, with the ſeveral matters above-enumerated ſubſequent thereto, are followed by a tract entitled Regule Magiſtri Johannis De Muris, which, though it ſeems to carry the appearance of a tract written by De Muris himſelf, is in truth but an abridgment of his doctrine touching the Cantus Menſurabilis, together with that of the ligatures, which moſt writers ſeem to agree were an improvement on the original invention.

The rules contained in this diſcourſe are not only to be met with in moſt of the tracts before cited, but in every book that profeſſes to treat of menſurable muſic. We however learn from it that originally the minim was not, as now, evacuated, or open at the top, as appears by this author's definition of it. 'A minim is a quadrangular cha-'racter reſembling a ſemibreve with a ſtroke aſcending from the 'upper angle as here 

'And the ſimple or crotchet is characterized thus:  .

To theſe rules ſucceed others of an author hereinbefore named, Thomas Walſyngham, of the ſame import with thoſe of De Muris, in which nothing material occurs, ſave that the author complains, that whereas there are but five ſpecies of character, namely, the Large, Long, Breve, Semibreve, and Minim, the muſicians of his time had added a ſixth, namely, the Crotchet, which he ſays would be of no uſe, would they but obſerve that beyond the minim there is no right of making a diviſion.

Here it may not be amiſs to obſerve, that neither of the names Johannes Torkeſey, nor Thomas Walſyngham occur in Leland, Bale, or Pits, or in any other of the authors who profeſs to record the names and works of the ancient Engliſh writers. It is true that biſhop Tanner, in his Bibliotheca, pag. 752, has taken notice of the latter, but without any particular intimation that he was the author of the tract above aſcribed to him: and it is farther to be noted that not one of the tracts contained in this manuſcript of Waltham Holy Croſs is mentioned or referred to in any printed catalogue of manuſcripts now extant.

Next follow two tracts on the ſubject of deſcant, the firſt by one Lyonel Power, an author whoſe name occurs in the catalogue at the

end of Morley's Introduction, the other by one Chilſton, of whom no account can be given. As to the tracts themſelves, they are probably extant only in manuſcript. They are of great antiquity; for the ſtyle and orthography of them both, render it probable that the authors were among the firſt writers in the Engliſh language on this ſubject; at leaſt if we compare their reſpective works with the proſe works of Chaucer and Lydgate, we ſhall find very little reaſon to think they were written a great while after the time when the latter of thoſe authors lived.

Power tells his reader that 'his tretis is contynued upon the gam-'me for hem that wil be ſyngers, or makers, or techers;' and as to what he ſays of deſcant it is here given in his own words:

'For the ferſt thing of alle ye muſt kno how many cordis of diſ-'cant ther be. As olde men ſayen, and as men ſyng now-a-dayes, 'ther be nine; but whoſo wil ſyng mannerli and muſikili, he may 'not lepe to the fyfteenth in no maner of diſcant; for it longith to 'no manny's uoys, and ſo ther be but eyght accordis after the diſcant 'now uſid. And whoſover wil be a maker, he may uſe no mo than 'eyght, and ſo ther be but eyght fro uniſon unto the thyrteenth. 'But for the quatribil ſyghte ther be nyne accordis of diſcant, the 'uniſon, thyrd, fyfth, ſyxth, eyghth, tenth, twelfth, thyrteenth, 'and fyfteenth, of the whech nyne accordis fyve be perfyte and 'fower be imperfyte. The fyve perfyte be the uniſon, fyfth, eyghth, 'twelfth, and fyfteenth; the fower imperfyte be the thyrd, ſyxth, 'tenth, and thyrteenth: alſo thou maiſt aſcende and deſcende wyth 'all maner of cordis excepte two accordis perfyte of one kynde, as 'two uniſons, two fyfths, two eyghths, two twelfths, two fyfteenths, 'wyth none of theſe thou maiſt neyther aſcende, neyther deſcende; 'but thou muſt conſette theſe accordis togeder, and medele * hem 'wel, as I ſhall enforme the. Ferſt thou ſhall medele wyth a 'thyrd a fyfth, wyth a ſyxth an eyghth, wyth an eyghth a tenth, 'wyth a tenth a twelfth, wyth a thyrteenth a fyfteenth; under the 'whech nyne accordis three ſyghtis be conteynyd, the mene ſyght, 'the trebil ſyght, and the quatribil ſyght: and others alſo of the 'nyne accordis how thou ſhalt hem ymagyne betwene the playn-

* i. e. Mingle.

'ſong

'ſong and the diſcant here folloeth the enſample. Firſt, to enforme
'a chylde in hys counterpoynt, he muſt ymagyne hys uniſon the
'eyghth note fro the playn-ſong, benethe hys thyrd; the ſyxth
'note benethe hys fyfth; the fowerth benethe hys ſyxth; the thyrd
'note benethe hys eyghth, even wyth the playne-ſong; hys tenth
'the thyrd note aboue, hys twelfth the fyfth note aboue, hys thyr-
'teenth the ſyxth aboue, hys fyfteenth the eyghth note aboue the
'playne-ſong.'

The concluſion of this diſcourſe on the practice of deſcant is in theſe words:

'But who wil kenne his gamme well, and the imaginacions
'therof, and of hys acordis, and ſette his perfyte acordis wyth hys
'imperfyte accordis, as I haue reherſed in thys tretiſe afore, he may
'not faile of his counterpoynt in ſhort tyme.'

The latter of the two tracts on deſcant above-mentioned, viz. that with the name of Chilſton, is alſo part of the manuſcript of Waltham Holy Croſs: it immediately follows that of Lyonel Power, and is probably of little leſs antiquity. There is no poſſibility of abridging a diſcourſe of this kind, and therefore the moſt material parts of it are here given in the words of the author. The following is the introduction:

'Her followth a litil tretiſe acording to the ferſt tretiſe of the
'ſyght of deſcant, and alſo for the ſyght of conter, and for the
'ſyght of the contirtenor, and of Faburdon.'

To explain the ſight of deſcant the author firſt enumerates the nine accords mentioned in the former tract; diſtinguiſhing them into perfect and imperfect, and then proceeds to give the rules in the following words:

'Alſo it is to wete that ther be three degreis of deſcant, the qua-
'treble ſighte, and the treble ſighte and the mene ſighte. The
'mene begynneth in a fifth above the plain-ſong in uois, and with
'the plain-ſong in ſighte. The trebil begynneth in an eyghth aboue
'in uoiſe, and wyth the plaine-ſong in ſighte. The quatreble be-
'gynnyth in a twilfth aboue in uoiſe, and wyth the playne-ſong in
'ſighte. To the mene longith properli five accordis, ſcil. unyſon,
'thyrd, fyſthe, ſyxthe, and eyghth. To the treble ſong longith
'properli fyve accordis, ſcil. fyſthe, ſyxthe, eyghth, tenth, and
'twelfthe.

'twelfthe. To the quatreble longith properli five accordis, ſcil. 'eyghth, tenth, twelfth, thyrteenth, and fyfteenth. Furthermore 'it is to wete that of al the cords of deſcant ſume be aboue the 'playne-ſong, and ſume benethe, and ſume wyth the playne-ſong. 'And ſo the diſcanter of the mene ſhal begyne hys deſcant wyth the 'plain-ſong in ſighte, and a fyfthe aboue in uoiſe; and ſo he ſhal 'ende it in a fyfthe, hauyng next afore a thyrd, yf the plain-ſong 'deſcende and ende downward, as FA, MI, MI, RE, RE, UT; the ſe-'cond aboue in ſight is a ſixth aboue in uoiſe; the thyrde benethe 'in ſighte is a thyrd aboue in voiſe; the fowerth aboue in ſighte is 'an eyghth aboue in uoiſe; the ſyxth aboue in ſight is a tenth aboue 'in uoiſe, the wheche tenth the deſcanter of the mene may ſyng yf 'the plain-ſong go low; nevertheleſſe ther long no mo acordis to 'the mene but fyve, as it is aforſaide.'

The above are the rules of deſcant, as they reſpect that part of the harmony, by this and other authors called the Mene. He proceeds next to give the rules for the treble deſcant, and after that for the quadrible.

By theſe latter we learn that the mean deſcant muſt be ſung by a man, and the quadrible by a child.

Afterwards follow theſe general directions:

'Alſo yt is to knowe whan thou ſettiſt a perfite note ayenſt a FA, 'thou muſt make that perfite note a FA, as MI, FA, SOL, LA; alſo 'it is fayre and meri ſinging many imperfite cordis togeder, as for to 'ſing three or fower or five thyrds together, a fyfth or a unyſon next 'aftir. Alſo as many ſyxts next aftir an eyghth; alſo as many 'tenths nexte aftir a twelfth; alſo as many thirteenths next aftir a 'fyfteenth: this maner of ſyngyng is mery to the ſynger, and to the 'herer.'

And concerning the practice of Faburden, mentioned in the title of his tract, the author above-cited has theſe words:

'For the leeſt proceſſe of ſightis natural and moſt in uſe is expe-'dient to declare the ſight of Faburdun, the whech hath but two 'ſightis, a thyrd aboue the plain-ſong in ſight, the which is a ſyxt 'fro the treble in uoice; and euen wyth the plain-ſong in ſight, 'the wheche is an eyghth from the treble in uoiſe. Theſe two acor-'dis of the Faburden muſt rewle be the mene of the plain-ſong, 'for whan he ſhal begin his Faburdun he muſt attende to the plain-

'ſong, and ſette hys ſight euyn wyth the plain-ſong, and his uoice
'in a fyfth benethe the plain-ſong; and after that, whether the
'plain-ſong aſcende or deſcende, to ſette his ſight alwey both in reule
'and ſpace aboue the plain-ſong in a thyrd; and after that the
'plain-ſong haunteth hys courſe eyther in acutes, fro g SOL RE UT
'above, to G SOL RE UT benethe, to cloſe dunward in ſight, euyn
'upon the plain-ſong, upon one of theſe keyes, D LA SOL RE, C
'SOL FA UT, A LA MI RE, or G SOL RE UT benethe. And yf the
'plain-ſong haunt hys courſe from G SOL RE UT benethe, downe to-
'warde A RE conuenyently, than to ſee before wher he may cloſe
'wyth two or three or fower thyrds before, eyther in F FA UT be-
'nethe, or D SOL RE, or C FA UT, or A RE, and al theſe cloſis
'gladli to be ſunge and cloſid at the laſte ende of a word: and as
'ofte as he wil, to touche the plain-ſonge and uoid the fro excepte
'twies togedir, for that may not be; inaſmoche as the plain-ſong
'ſight is an eyghth to the treble, and a fyfth to the mene, and ſo to
'euery degree he is a perfite corde; and two perfite acordis of one
'nature may not be ſung togedir in no degree of deſcant.'

The foregoing treatiſe on deſcant of Chilſton is immediately followed by another of the ſame author on proportion, which is thus introduced:

'Now paſſid al maner ſightis of deſcant, and with hem wel re-
'pleſshid, that natural appetide not ſaturate ſufficientli, but ferventli
'deſirith mo muſical concluſions, as now in ſpecial of proporcions,
'and of them to have plein informacion, of the whech after myn
'underſtonding ye ſhall have open declaracion. But foraſmoche as
'the namys of hem be more conuenientli and compendiuſli ſet in
'Latin than in Engliſh, therefore the namys of hem ſhal ſtonde ſtille
'in Latin, and as breueli as I can declare the naturis of them in
'Engliſh. Firſt ye ſhal underſtond that proporcion is a compariſon
'of two thinges be encheſon of numbir or of quantitie, like or unlike
'eyther to other; ſo that proporcion is ſeid in two maner of wyſe,
'ſcilicet, Equalitatis and Inequalitatis. Proporcion of Equalitie is
'whan two euyn thinges be likenyd, either ſette togedir in compa-
'riſon, as 2 to 2, or 4 to 4, and ſo of others. Proporcion of In-
'equalitie is whan the more thinge is ſette in compariſon to the
'laſſe, or the laſſe to the more, as 2 to 4, or 4 to 2, or 3 to 5, or
'5 to 3; and thys proportion of inequalitie hath fiue ſpecies or na-

'turis

‘ turis or keendys, whois namys be theſe in general, 1. Multiplex,
‘ 2. Superparticularis, 3. Superpartiens, 4 Multiplex ſuperparticu-
‘ laris, 5. Multiplex ſuperpartiens. The firſt ſpece of euery keende
‘ of inequalitie is callid Multiplex, that is to ſey manifold, and is
‘ whan the more nombre conteynyth the laſſe manyfolde, as twies
‘ 1; and that is callid in ſpecial, Dupla, id eſt, tweyfold, as 2 to 1,
‘ or 4 to 2, or 6 to 3, and ſo forthe endleſli. Yf the more numbir
‘ conteyne thries the laſſe, than it is callid in ſpecial, Tripla, as 3 to
‘ 1, 6 to 2, 9 to 3; yf it be 4 times the laſſe conteinid in the more,
‘ than it is Quadrupla, as 4 to 1, 8 to 2, 12 to 3, and ſo forthe.
‘ Quindupla, Sexdupla, Sepdupla, Ocdupla, and ſo upward endleſli.
‘ As for other keendis, ye ſhall underſtond that there be two manere
‘ of parties, one is callid Aliquota, and another is callid Non ali-
‘ quota. Pars Aliquota is whan that partie be ony maner of multi-
‘ plicacion yeldeth his hole, as whan betwene his hole and him is
‘ proporcion Multiplex, as a unite is Pars Aliquota of euery numbir;
‘ for be multiplicacion of that, euery numbir wexeth tweyne: or dua-
‘ lite is Pars Aliquota of euery euyn numbir; and thus this partie
‘ ſhal be namyd in ſpecial after the numbre on whom he is multi-
‘ plied and yeldeth his hole; for if he yeldeth his hole be multiplica-
‘ cion of 2, it is callid Altera, one halfe; and yf he yeldeth his hole be
‘ multiplicacion of three, it is callid Tertia, in the third part; Sequitur
‘ exemplum, two is the thirde part of 6, and 3 of nine, and 4 of 12;
‘ and yf he yeldeth his multiplicacion be 4, than it is called Quarta, as
‘ 2 for 8, for 4 tymys 2 is 8; and if it yeldith his hole be multiplicacion
‘ of 5, than it is callid Quinta, and of 6 Sexta, and ſo forth endleſli.
‘ Pars non aliquota is whan that partie be no maner of multiplica-
‘ cion may yelde his hole, as 2 is a parte of 5; but he is non ali-
‘ quota, for howſoever he be multiplied he makith not euyn 5, for yf
‘ ye take him twies he makith but 4; and yf ye take him thries he
‘ paſſith and makith 6. Proportio ſuperparticularis is whan the
‘ more numbir conteynyth the laſſe; and moreouer a party of him
‘ that is Aliquota, and aftir the ſpecial name of that Parties ſhal that
‘ proporcion be namid in ſpecial, as betwene 6 and 4 is Proporcion
‘ ſeſquialtera; Ses in Greek, Totum in Latin, al in Engliſhe, ſo Seſ-
‘ quialtera is for to ſey al and a halfe, for the more numbir conteynyth
‘ al the laſſe, and halfe thereof more ouer. Between 8 and 6 is pro-
‘ portion Seſquitercia, for the more numbir conteynyth the laſſe,

‘ and

'and hys thyrd part ouer. Betwene 10 and 8 is ſeſquiquarta, be-
'twene 12 and 10 is ſeſquiquinta, betwene 14 and 12 is ſeſquiſexta,
'et ſic infinitè. Proporcio ſuperparciens is whan the more numbir
'conteynyth the laſſe; and moreouer the whech exceſſe eyther* ſuper-
'plus is not Pars aliquota of the laſſe numbir, as betwene 5 and 3.
'But than thou muſt loke to that exceſſe whan the more numbir
'paſſith the laſſe, and deuyde it into ſweche parties that be aliquota;
'and loke how many there be therof, and what is her ſpecial namys,
'and whether they be thyrde, fowerth, or fyfthe, and ſo forthe.
'And yf ther be two parties aliquote, than thou ſhalt ſey in ſpecial
'Superbiparciens; and yf ther be three, ſupertriparciens; and yf
'ther be four, Superquartiparciens, and ſo forthe. And ferther-
'more tho parties that be tercie, than thou ſhalt ſey alwey at laſt
'ende, Tercias; and yf ther be four, Quartas, and ſo forth endleſli.
'Sequitur exemplum, betwene 5 and 3 is proporcion Superbiparciens
'tertias, for the more numbir conteynyth the laſſe, and two parties
'ouer that be tercie; but they both togedir be not pars aliquota of
'the laſs number; betwene 7 and 5 is Superbiparciens quintas; be-
'twene 7 and 3 is Dupla ſeſquitercias; betwene 9 and 5 is Super-
'quartiparciens quintas; between 10 and 6 is Superbiparciens tercias:
'and loke ye take goode hede that ye deuyde the exceſſe into the
'gretteſt partyes aliquotas that ye may, as here, in this laſt en-
'ſample, 4 is deuyded into 2 dualities, that beene tercie of ſix.
'And take this for a general rewle, that the ſame proporcion that is
'betwene twoe ſmale numberis, the ſame is betwene her doubles
'and treblis, and quatreblis, and quiniblis, and ſo forth endleſly.
'Sequitur exemplum, the ſame proporcion that is betwene 5 and 3,
'is betwene 10 and 6; betwene 20 and 12; betwene 40 and 24;
'betwene 80 and 48, and ſo forth endleſli. Multiplex ſuperparti-
'cularis is whan the more numbir conteynythe the laſſe, and a partye
'of him that is aliquota; as 5 and 2 is dupla ſeſquialtera, and ſo is
'10 and 4; and ſo is 20 and 8; but 7 and 3 is dupla ſeſquitercia,
'and ſo is 14 and 6. Multiplex ſuperparciens is whan the more
'numbir conteynyth the laſſe, and the parties that be ouer aliquote.
'But thei alle togedir be not one parte aliquota, as 8 and 3 is dupla
'ſuperbiparciens tercias, and ſo is 16 and 6, 32 and 12.

* Eyther for or, in this and many other places through this quotation.

'Here folowyth a breue tretiſe of proporcions, and of their de-
'nominacions, with a litil table folwing:

'The proporcions betwene 1 and 1, 2 and 2, 3 and 3, and ſo in 'more numbir, is callid euyn proporcion, for euery parcell be him-'ſelfe is euyn in nombir, and the ſame.

'Betwene 8 and 4 is callid dowble proporcion, for the more nombir 'conteynyth twice the laſſe. Betwene 5 and 4 is Seſquiquarta, for 'the more nombir conteynyth the laſſe, and the fourthe parte of him 'over. Betwene 5 and 3 is Superbiparciens tercias, for the more 'numbir conteynythe the laſſe, and 2 parties ouer, of the whech 'eche be himſelfe, is the thyrde parte of the laſſe. Betwene 14 and '4 is dupla ſeſquialtera, for the more numbir conteynyth thries the 'leſſe, and the halfe ouer. Betwene 8 and 3 is dupla ſuperbipar-'ciens tercias, for the more numbir conteynyth twies the laſſe, and 'his two parties ouer; of the whech Pars aliquota is not made be 'the leſſe numbir, but ech be himſelfe is the thyrde parte of the leſſe 'numbir. Betwene 3 and 2 is Seſquialtera, for the more numbir 'conteynyth the leſſe, and the halfe of him ouer; betwene 4 and 3 'is Seſquitercia, for the more nombir conteynyth the laſſe, and thries 'one parte ouer, the whech is the thyrde parte of the leſſe numbir. 'Betwene 6 and 2 is Tripla, for the more numbir conteynyth thries 'the leſſe numbir. Betwene 6 and 3 is Dupla, for the more numbir 'conteynyth twies the leſſe. Betwene 3 and 1 is Tripla, ut ſupra. 'Betwene 5 and 2 is Dupla Seſquialtera, for the more numbir con-'teynyth twies the leſſe, and the halfe parti of him ouer. Betwene '6 and 5 is Seſquiquinta, for the more numbir conteynyth thries the 'laſſe, and his fyfth part ouer. Betwene 7 and 2 is Tripla Seſqui-'altera, for the more numbir conteynyth thries the laſſe, and halfe 'him ouer. Betwene 7 and 3 is Seſquitercia, ut ſupra. Betwene 8 'and 5 is Supertriparciens quintas, for the more numbir conteynyth 'the laſſe, and three parties ouer, of the whech pars aliquota is not 'made. Betwene 9 and 2 is Quadrupla Seſquialtera, for the more 'numbir conteynyth the leſſe, [four times] and his halfe ouer.'

Then follow two tables of the proportions in figures, in no reſpect different from thoſe that are to be met with in Salinas, Zarlino, Merſennus, Kircher, and other writers, for which reaſon they are not here inſerted.

* Quere, if not Triple ſeſquialtera, for the reaſon above.

'Thus

'Thus ouer paſſid the reulis of proporcions, and of their denomi-
'nacions, now ſhal ye underſtonde that as proporcion is a compari-
'ſon betwene diuerſe quantiteis or their numbris, ſo is Proporciona-
'litas a compariſon eyther a likeneſs be 2 proporcions and 3 diuerſe
'quantiteis atte laſt, the whech quantiteis or numbris been callid the
'termis of that proporcionalite; and whan the ferſt terme paſſith
'the ſeconde than it is callid the ferſt exceſſe; and whan the ſeconde
'terme paſſith the thyrd, than it is callid the ſeconde exceſſe: ſo
'ther be 3 maner of proporcionalites, ſc. Geometrica, Arithmetica,
'and Armonica. Proporcionalitas Geometrica is whan the ſame
'proporcion is betwene the ferſt terme and the ſeconde, that is be-
'twene the ſecond and the thyrde; whan al the proporcions be like,
'as betwene 8. 4. 2, is Proporcionalitas Geometrica; for propor-
'cion dupla is the ferſt, and ſo is the ſeconde; 9 to 6, 6 to 4 Seſ-
'quialtera; 16 to 12, 12 to 9 Seſquitercia; 25 to 20, 20 to 16
'Seſquiquarta; 36 to 30, 30 to 25 Seſquiquinta, and ſo forth up-
'ward, encreſing the numbir of difference be one. The numbir of
'difference and the exceſſe is all one. Whan the ferſt numbir ey-
'ther terme paſſith the ſeconde, eyther the ſeconde the thyrde, than
'after the laſſe exceſſe or difference ſhall that proporcion be callid
'bothe the ferſt and the ſeconde, as 9, 6, 4; the laſſe difference is
'2, and aliquota that is namyd be 2, is callid the ſeconde or altera:
'put than to the exceſſe or difference one unite more, and that is the
'more difference, and the tweyne proporcions be than bothe callid
'Seſquialtera. Than take the moſt numbir of the three termys,
'and encreſe a numbir aboue what the more difference that was be-
'fore, than haſt thou 9 and 12, whois difference is 3. Encreſe
'than the more numbir be 3, and one unite, ſcil. be 4, than haſt
'thou 16. So here be 3, 9. 12, 16, in proporcionalite Geometrica,
'wherof bothe proporcions be called Seſquitercia, after the leſſe dif-
'ference. Werk thus forthe endleſli, and thou ſhal finde the ſame
'Seſquiſexta, Seſquiſeptima, Seſquioctava, Seſquinona, Seſquide-
'cima, Seſquiundecima.

'Another general reule to fynde this proporcionalite that is callid
'Geometrica is this, take whech 2 numbris that thou wilt that be
'immediate, and that one that paſſith the other be one unite, mul-
'tiplie the one be the other, and euery eche be himſelfe, and thou

'ſhalt have 3 termys in proporcionalite Geometrica, and eyther pro-
'porcion ſhal be namyd in general, Superparticularis, be the laſſe
'numbir of the 2, that thou toke ferſt. Exemplum, as 3, 4; mul-
'tiplye 3 be himſelfe, and it makith 9; multiply 3 be 4 and it
'makith 12; multiplye 4 be himſelfe and it makith 16; than thus
'thou haſt 3, 9. 12, 16, in proporcionalite Geometrica, and thus
'thou ſhalt finde the ſame, what 2 numbris immediate that euer thou
'take.

'And take this for a general reule in this maner proporcionalite,
'that the medil terme multiplied be himſelfe is neyther mo ne leſſe
'then the two extremyteis be, eche multiplied be other: exemplum,
'12 multiplied be himſelfe is 12 tymes 12, that is 144, and ſo is 9
'tymes 16, or 15 tymes 9, that is al one. And this reule faylith
'neuer of this maner proporcionalite in no maner of kende of pro-
'porcion, aſay whoſo wil. Proporcionalitas Arithmetica is whan
'the difference or the exceſſe be like 1, whan the more numbir paſ-
'ſith the ſeconde as moche as the ſeconde paſſith the thyrde, and ſo
'forthe, yf ther be mo termys than 3, exemplum 6, 4, 2. The
'ferſt exceſſe or difference is 2 betwene 6 and 4, and thus the ſeconde
'between 4 and 2. Proporcionalitas Armonica is whan there is the
'ſame proporcion betwene the ferſt exceſſe or difference and the ſe-
'conde that is betwene the ferſt terme and the thyrd, exemplum 12,
'8, 6. Here the firſte difference betwene 12 and 8 is 4; the ſeconde
'betwene 8 and 6 is 2; than the ſame proporcion is betwene 4 and 2
'that is betwene 12 and 6, for eyther is proporcion dupla. Theſe
'3 proporcionalities Boys* callith Medietates, i. e. Midlis, and thei
'have theſe namis, Geometrica, Arithmetica, Armonica. As for
'the maner of tretting of theſe 3 ſciences, Gemetrye tretith of lengthe
'and brede of londe; Arithmeticke of moreneſſe and laſſneſſe of
'numbir; Muſike of the highneſs and louneſs of uoyſe. Than whan
'thou biddeſt me yefe the a midle betwene 2 numbris, I may aſke
'the what maner of midle thou wilt have, and after that ſhal be the
'diuerſite of myn anſwer; for the numbris may be referrid to
'lengthe and brede of erth, or of other meſore that longith to Geo-
'metrie; eyther thei may be conſidered as they be numbir in hem-
'ſelfe, and ſo they long to Arithmetike; eyther thei may be referrid

* Boetius.

'to

'to lengthe and ſhortneſſe and meſure of muſical inſtrumentis, the 'whech cauſe highneſſe and lowneſſe of uoyſe, and ſo thei long to 'Armonye and to craft of muſike: Exemplum of the ferſt, i. e. 'Gemetrye; of 9 and 4 yf thou aſke me whech is the medle by Geo-'metrye, I ſey 6 for this ſkille; yf there were a place of 9 fote long 'and 4 fote brode be Gemetrye, that wer 36 fote ſquare: than yf 'thou bade me yeue the a bodi, or another place that wer euyn ſquare, 'that is callid Quadratum equilaterum, wherein wer neythir more 'ſpace ne leſſe than is in the former place that was ferſt aſſigned, 'than muſt thou abate of the lengthe of the former place, and eke 'as moche his brede, ſo that it be no lengir than it is brode, that muſt 'be by proporcion, ſo that the ſame proporcion be betwene the 'lengthe of the former bodi and a ſyde of the ſeconde that is betwene 'the ſame ſyde and the brede of the ferſt bodi; and then haſt thou 'the medil betwene the lengthe and the bredth of the ferſt bodi or 'place; and be that medle a place 4 ſquare that is euyn thereto, as 'in this enſample that was ferſt aſſignyd, 9 and 4 and 6 is the medil, 'and as many fote is in a bodi or a place that is euyn 4 ſquare 6 fote, 'as in that that is 9 fote longe and 4 fote brode, viz. 36 in bothe. 'The ſeconde proporcionalite is opin whan it is callid the medil be 'Arithmetike, the whech trettyth of moreneſſe and laſſeneſſe of 'numbir, in as moche as the more numbir paſſith the ſeconde be as 'moche as the ſeconde paſſith the thirde. Neyther more ne leſſe paſ-'ſith 12, 9, than 9 paſſyth 6, and therefore 9 is Medium Arithmeti-'cum. The thirde proporcionalite is callid Armonica, or a medil be ar-'monye for this ſkille. Dyapaſon, that is proporcion dupla, is the 'moſt perfite acorde aftir the uniſon: betwene the extremyteis of the 'dyapaſon, i. e. the trebil and the tenor, wil be yeven a mydle that is 'callid the Mene, the whech is callid Dyapente, i. e. Seſquialtera to 'the tenor and dyateſſaron, i. e. Seſquitercia to the trebil, therefore 'that maner of mydle is callid Medietas Armonica. Sequitur exem-'plum: a pipe of 6 fote long, with his competent bredth, is a 'tenor in dyapaſon to a pipe of 3 fote with his competent brede; 'than is a pipe of 4 fote the mene to hem tweyne, dyateſſaron to the 'one and dyapente to the other. As thou ſhalt fynde more pleynli 'in the makyng of the monocorde, that is callid the Inſtrument of 'of Plain-ſong, the whech monocorde is the ferſt trettyſe in the be-'gynnyng of this boke, but this ſufficith for knowleeg of proporcions.'

CHAP.

CHAP. X.

THE two foregoing manuſcripts, that is to ſay that in the Cotton library, and the other called the Manuſcript of Waltham Holy Croſs, above-mentioned to be the property of Mr. Weſt, are ſuch valuable treaſures of recondite learning, that they would juſtify a copious diſſertation on the ſeveral tracts contained in them; in the courſe whereof it might be demonſtrated, that without the aſſiſtances which they afford, it had been extremely difficult to have traced the hiſtory of muſic through a period of three hundred years, the darkeſt in which literature of moſt kinds can be ſaid to have been involved. But as a minute examen of each would too much interrupt the courſe of this work, ſome general remarks on them in their order, muſt ſuffice.

And firſt of De Handlo's Commentary on the rules and maxims of Franco. The time when it was compiled appears to be a little before the feaſt of Pentecoſt, 1326; but it is obſervable that the memorandum at the end, which thus fixes the time, refers ſolely to De Handlo's tract, and how long the rules of Franco had exiſted before the commentary, is clearly aſcertained by the account herein before given of him and his improvement.

It muſt be confeſſed that to carry the invention of the Cantus Menſurabilis ſo far back as the eleventh century, is in effect to deprive De Muris of the honour of that diſcovery, and to contradict thoſe many authors who have aſcribed it to him; but here let it be remembered, that not one of thoſe who give to De Muris the honour of inventing the Cantus Menſurabilis, has referred to the authority on which their ſeveral aſſertions are founded. Vicentino ſeems to have been the firſt of the Italians that ſpeak of De Muris as the inventor of notes of different lengths; and he ſeems to affect to ſay more of the matter than it was poſſible for him to know, conſidering that he lived near two hundred years after him; for he not only relates the fact, but aſſigns the motives to, and even the progreſs of the invention in terms that deſtroy the credibility of his relation. As to the other

writers that mention De Muris as the inventor of the Cantus Menſurabilis, as namely Doni, Berardi, Kircher, Merſennus, and many others, they ſeem to have taken the fact for granted, and have therefore forborne the trouble of ſuch a reſearch as was neceſſary to ſettle ſo important a queſtion; the conſequence whereof is, that the evidence of De Muris's claim reſts ſolely on tradition and a ſeries of vague reports, propagated with more zeal than knowledge, through a period of four hundred years.

In oppoſition to this evidence ſtands, firſt, the fact of Franco's having written on the ſubject of the Cantus Menſurabilis in the eleventh century. Next, the commentary of De Handlo on his rules, extant in the year 1326, which is ſome years earlier than the pretended invention of De Muris. Next a paſſage in the ſucceeding tract entitled Tractatus diverſarum Figurarum, given at large in its place, and importing that an ingenious method of notation invented by certain ancient maſters in the art of muſic, had been improved by De Muris; ſo that the characters of the double long, the long, breve, ſemibreve, and minim, are now made manifeſt to every one. And laſtly, the following paſſage in the tract 'Pro aliquali notitia de Mu-
'ſica habenda,' in the Cotton manuſcript '——non enim erat mu-
'ſica tunc menſurata, ſed paulatim creſcebat ad menſuram, uſque ad
'tempus Franconis, QUI ERAT MUSICÆ MENSURABILIS PRIMUS
'AUCTOR APPROBATUS.'

Theſe evidences may perhaps be deemed deciſive of the queſtion, By whom was the Cantus Menſurabilis invented? but others are yet behind: in the manuſcript of Waltham Holy Croſs are certain verſes, in which Franco and De Muris are mentioned together; the former as the Inventor, and the other as the Improver, of the Cantus Menſurabilis.

Pauſas juncturas, facturas, atque figuras;
Menſuratarum formavit Franco notarum,
Et Jhon De Muris, variis floruitque figuris
Anglia cantorum omen gignit plurimorum.

The premiſes duly weighed and conſidered, the concluſion ſeems moſt clearly to be, that the opinion ſo long entertained, and ſo confidently propagated, namely, that the characters which now, and

for

for ſeveral centuries paſt have been uſed to ſignify the different lengths of muſical notes, were invented by Johannes De Muris, is no better than an ill-grounded conjecture, a mere legendary report, and is deſervedly to be ranked among thoſe vulgar errors, which it is one of the ends of true hiſtory to detect and refute.

The tract beginning ‘ Pro aliquali notitia de muſica habenda,’ contains a great variety of muſical learning, extracted chiefly from Boetius and Guido Aretinus; for it is to be noted that the writers of this period carried their reſearches no farther back than the time of the former, for this obvious reaſon, that the Greek language was then but little underſtood, which is in ſome meaſure proved by the manner in which this author uſes the Greek terms; we are nevertheleſs indebted to him for the names of many eminent muſicians who flouriſhed in or about his time, as alſo for the honour he has done this country in ranking ſeveral perſons by name, in different parts of England, among ſome of the beſt practical muſicians of the age. It is farther to be remarked on this tract, that by the trebles and quadruples, which Perotinus and Leoninus are by him ſaid to have made, we are to underſtand compoſitions in three and four parts, and that he has poſitively aſſerted of the Cantus Menſurabilis that Franco was the firſt approved author that wrote on it.

Of the manuſcript of Waltham Holy Croſs it is to be remarked, that it appears to be a collection of Wylde's making, and that there is reaſon to believe that the firſt treatiſe, conſiſting of two parts, the one on manual, and the other on tonal muſic, was compoſed by Wylde himſelf. In the latter of theſe we meet with the term Double Cantus, and an example thereof in the margin, by which is to be underſtood a cantus of two parts.

Wylde's tract comprehends the precepts of practical muſic, and may be conſidered as a compendium of that kind of knowledge which was neceſſary to qualify an eccleſiaſtic in that very eſſential part of his function, the performance of choral ſervice. His relation of the combat between ♮ ſquare and b round, though it ſeems to have been but a drawn battle, can no more be red with a ſerious countenance than his learned argument tending to prove the reſemblance of Leah and Rachel to the tone and ſemitone, and that the ſons of Jacob were produced in much the ſame manner as the muſical conſonances.

Of

Of the treatiſe De octo Tonis nothing requires to be ſaid ſave that it contains a very imperfect ſtate of that fanciful doctrine touching the Muſic of the Spheres, which very few of the many authors that mention it believe a word about. And as to the offering of the monk of Sherborne, notwithſtanding his having received it of St. Mary Magdalen, it appears to have been a preſent hardly worth his acceptance.

The treatiſe De Origine et Effectu Muſice is remarkable for a certain ſimplicity of ſtyle and ſentiment, correſponding exactly with the ignorance of the age in which it may be ſuppoſed to have been written. Indeed it would be difficult to produce ſtronger evidence of monkiſh ignorance, at leaſt in hiſtory, than is contained in this tract, where the author, confounding profane with ſacred hiſtory, relates that Thubal kept a ſmith's ſhop, and that Pythagoras adjuſted the conſonances by the ſound of his hammers. The two pillars which he ſpeaks of are mentioned by various authors, and Joſephus in particular, who ſays that one of them was remaining in his time; but no one except this author has ventured to aſſert that the precepts of muſic were engraven on either of them. His want of accuracy in the chronology of his hiſtory would incline an attentive reader to think that Cyrus king of the Aſſyrians lived within a few years after the deluge; and as to king Enchiridias, he has neither told us when he reigned, nor whether his kingdom was on earth or in the moon. Notwithſtanding all theſe evidences of groſs ignorance, he ſeems entitled to credit when he relates facts of a more recent date, to the knowledge of which he may be ſuppoſed to have arrived by authentic tradition; and among theſe may be reckoned that contained in the verſes at the concluſion of the third chapter of his treatiſe, which give to England the honour of having produced Johannes De Muris, the greateſt muſician of his time.

But beſides this relation, which gives credit to the teſtimony of biſhop Tanner and other writers, who aſſert alſo that De Muris was a native of England, this tract furniſhes the means of aſcertaining, to a tolerable degree of certainty, the time when every line in the manuſcript of Waltham Holy Croſs was written; at leaſt it has fixed a certain year, before which the manuſcript cannot be ſuppoſed to have exiſted; nay, it goes farther, and demonſtrates that this,

namely, the treatiſe De Origine et Effectu Muſice, was compoſed after the year 1451. The proof of this aſſertion is as follows: towards the end of the firſt chapter, and in ſeveral other places, the author cites a tract entitled De quatuor Principalium, which by the way is frequently referred to by Morley in the annotations on his Introduction. This treatiſe, which is now in the Bodleian library, is aſcribed to an old author named Thomas de Tewkſbury, a Franciſcan friar of Briſtol, who lived about the year 1388. But biſhop Tanner has ſhewn this to be an error, and that the tract, the proper title whereof is Quatuor Principalia Artis Muſicæ, was written by Johannes Hamboys, doctor of muſic, in the year 1451. But to return to the treatiſe De Origine et Effectu Muſice.

In the third chapter, in which the author ſpeaks of the ſuppoſed inventor of muſic, and of ſome who have improved it, he mentions Guido the monk as the compoſer of the Gamma, and alſo Guido de Sancto Mauro, who, as he relates, lived after him: beſides theſe two, who will preſently be ſhewn to be one and the ſame perſon, he ſpeaks of Guido Major and Guido Minor. That Guido de Sancto Mauro is no other than Guido Aretinus is demonſtrably certain; for the ſubſequent tract, entitled Metrologus, contains ſeveral whole chapters, which, though ſaid to be 'ſecundum Guidonem de Sancto Mauro,' are taken verbatim from the Micrologus of Guido Aretinus; and as to Guido Major and Guido Minor, they are clearly Guido Aretinus, and that other Guido, ſurnamed Augenſis, mentioned by Wylde in the firſt chapter of the ſecond part of his treatiſe, to have corrected the cantus of the Ciſtercian order.

But here it is to be remarked, that Wylde's tract contains two deſignations of Guido Minor, which are utterly inconſiſtent with each other, there being no eccleſiaſtic or other perſon ſurnamed Augenſis, mentioned in hiſtory as the corrector of the Ciſtercian cantus. On the contrary, we are told that St. Bernard the abbot, who was of the monaſtery of Clairvaux, and lived about the year 1120, was the perſon that corrected the Ciſtercian cantus, or rather antiphonary. On the other hand, Berno, abbot of Rickhow, or Rickenow, in the dioceſe of Conſtance, and therefore ſurnamed Augenſis, Augia being the Latin name of the place, wrote ſeveral treatiſes on muſic, of which ſome account has herein before been given. And he does not make the leaſt pretence to the having improved the Ciſtercian anti-

phonary; ſo that upon the whole it ſeems as if Wylde had confounded the two names together, and that by Guido Minor we are to underſtand St. Bernard the abbot.

The Speculum Pſallentium contains a few general directions for ſinging the divine offices; the verſes of St. Auguſtine are to the ſame purpoſe, and thoſe of St. Bernard a ſatire on diſorderly ſingers, who are deſcribed in ſuch barbarous Latin as it ſeems impoſſible to tranſlate.

Of the Metrologus little need be ſaid, it being ſcarce any thing more than a compendium of the Micrologus of Guido Aretinus, with ſome remarks of the author's own, tending very little to the illuſtration of the ſubject. That it ſhould be entitled Metrologus is not to be accounted for, ſeeing there is ſcarce any thing relating to the Cantus Menſurabilis to be found in it.

The tract entitled Diſtinctio inter Colores muſicales et Armorum Heroum, is a work of ſome curioſity, not ſo much on account of its merit, for it has not the leaſt pretence to any, but its abſurdity; for the author attempts to eſtabliſh an analogy between muſic, the principles whereof are interwoven in the very conſtitution of nature, and thoſe of heraldry, which are arbitrary, and can ſcarce be ſaid to have any foundation at all: this may in ſome meaſure be accounted for from the high eſtimation in which the ſcience of Coat Armour, as it is called, was formerly held. Moſt of the authors who have formerly written on it, as namely, dame Juliana Barnes, Sir John Ferne, Leigh, Boſwell, and others, term it a divine and heavenly knowledge; but the wiſer moderns regard it as a ſtudy of very little importance to the welfare of mankind in general. Morley had ſeen this notable work, and has given his ſentiments of heraldical, or rather, as he terms it, aleumiſtical muſic, in the annotations on the firſt part of his Introduction.

The declaration of the triangle and the ſhield by John Torkeſey has ſome merit, for though the ſhield be a whimſical device, the triangle, which ſhews how the perfect or triple and imperfect or duple proportions are generated, is an ingenious diagram. Zarlino and many other authors have adopted it; and Morley has improved on it in a ſcheme entitled a table containing all the uſual proportions.

The treatiſe entitled Regule Magiſtri Johannes De Muris, can hardly be peruſed without a wiſh that the author had given ſome in-

timation touching the work from which theſe rules are extracted; not that there is any reaſon to doubt their authenticity, but that the world might be in poſſeſſion of ſome better evidence than tradition, that he was the author of that improvement in muſic which is ſo generally aſcribed to him.

The treatiſe of the accords by Lionel Power, as it contains the rudiments of extempore deſcant, muſt be deemed a great curioſity, were it only becauſe it is an undeniable evidence of the exiſtence of ſuch a practice: but it is valuable in another reſpect; it is a kind of muſical ſyntax, and contains the laws of harmonical combination adapted to the ſtate of muſic, perhaps as far back as the time of Henry IV. There are no other memorials of this author than the catalogue of muſicians at the end of Morley's Introduction, in which only his chriſtian and ſurname occur.

As to Chilſton, he ſeems to have been the author of three diſtinct treatiſes; the firſt on deſcant, the ſecond on Faburden, and the third on the proportions; and each of theſe ſubjects requires to be diſtinctly conſidered.

The precepts of deſcant, although the practice is now become antiquated, ſo far as they are conſiſtent with the laws of harmony, and the rules of an orderly modulation, are of general uſe; ſince they are applicable, as well to the moſt ſtudied compoſitions, as to extempore practice; and accordingly we ſee them exemplified in many inſtances, particularly in the works of Tallis, Bird, Bull, and others, and in a book publiſhed in 1591, entitled 'Divers and ſundrie Wayes of two 'Parts in one, to the number of fortie, upon one playn-ſong, by John 'Farmer.' In theſe the office of the plain-ſong is to ſuſtain, while that part which is termed the Deſcantus breaks; or, as ſome of the authors above-cited term it, flowers the melody according to the will and pleaſure of the compoſer.

But as to extempore deſcant, it ſeems difficult to aſſign any reaſon for the prevalence of it, other than that it was an exerciſe for the invention of young muſical ſtudents, or that it furniſhed thoſe a little above the rank of common people with the means of forming a kind of muſic ſomewhat more pleaſing than the dry and inartificial melodies of thoſe days; for as to its general contexture, it was unqueſtionably very coarſe.

Morley.

Morley, who in his ſecond dialogue profeſſes to teach his ſcholar the art of deſcant, but in a way calculated for written practice, has, in the annotations on that part of his work, given his ſenſe at large on this practice of extempore deſcant in the following words:

'As for ſinging upon a plain-ſong, it hath byn in times paſt 'in England (as every man knoweth) and is at this day in 'other places, the greateſt part of the uſual muſicke which in any 'churches is ſung, which indeed cauſeth me to marvel how men 'acquainted with muſicke can delight to hear ſuche confuſion, as of 'force muſt bee amongſte ſo many ſinging extempore. But ſome 'have ſtood in an opinion, which to me ſeemeth not very probable, 'that is that men accuſtomed to deſcanting will ſing together upon 'a plain-ſong without ſinging eyther falſe chords, or forbidden deſ-'cant one to another, which till I ſee I will ever think unpoſſible. 'For though they ſhould all be moſte excellent men, and every one 'of their leſſons by itſelf neuer ſo well framed for the ground, yet is it 'unpoſſible for them to be true one to another, except one man 'ſhoulde cauſe all the reſte to ſing the ſame which he ſung before 'them: and ſo indeed (if he have ſtudied the canon before hand) 'they ſhall agree without errors, elſe ſhall they never do it *.'

Theſe are the ſentiments of Morley with reſpect to the practice of deſcant or extempore ſinging on a given plain-ſong, a practice which ſeems to have obtained, not ſo much on the ſcore of its intrinſic worth, as becauſe it was an evidence of ſuch a degree of readineſs in ſinging as few perſons ever arrive at; and that this was the caſe is evident from the preference which the old writers give to written deſcant, which they termed Prick-ſong, in regard that the harmony

* The difference between written and extempore deſcant, as above ſtated, is obvious; and unleſs it be admitted, it will be very difficult to conceive it poſſible that children of tender years could arrive at any degree of proficiency in the practice of deſcant, which yet they are ſuppoſed to be capable of. In a book containing an account of the houſhold eſtabliſhment of Edward IV. entitled Liber niger Domus Regis, it is required of the maſter of the grammar-ſchool to inſtruct the king's Henchmen, and the children of the chapel, 'after they cane their Deſcante, and other men and children of the court diſpoſed 'to learn it, the ſcience of gramere.' Now it can hardly be conceived that a child educated in muſic, but of ſuch tender age as to be unripe for grammatical inſtruction, could be acquainted with the practice of *extempore* deſcant, or that he could know more of muſic than was neceſſary to enable him to ſing the Deſcantus, or other written part aſſigned him; and therefore it ſeems that by the expreſſion, 'after they cane their deſcante', &c. nothing more is meant than that after they are become capable of ſinging, perhaps at ſight, they ſhall be taught the rudiments of grammar.

was

was written or pricked down; whereas in the other, which obtained the name of Plain-ſong, it reſted in the will of the ſinger. Beſides many other reaſons for this preference, one was that the former was uſed in the holy offices, whereas the latter was almoſt confined to private meetings and ſocieties, and was conſidered as an incentive to mirth and pleaſantry; and the different uſe and application of theſe two kinds of vocal harmony, induced a ſort of competition between the favourers of the one and the other. Such perſons as were religiouſly diſpoſed contended for the honour of prick-ſong, that it was pleaſing to God; and as far as this reaſon can be ſuppoſed to weigh, it muſt be admitted that they had the beſt of the argument.

Of the different ſentiments that formerly prevailed, touching the comparative excellence of Prick-ſong and Plain-ſong, ſomewhat may be gathered from an interlude publiſhed about the latter end of the reign of king Henry VII. by John Raſtall, brother-in-law of Sir Thomas More, with the following title, 'A new interlude, and a 'mery of the nature of the iiii elements, declarynge many proper 'poynts of phyloſophy naturall, and of dyvers ſtraunge landys, and of 'dyvers ſtraunge effects and cauſes, whiche interlude, yf the hole 'matter be playde, wyl contayne the ſpace of an houre and a halfe, &c *.' The ſpeakers in this interlude are the Meſſengere [or prologue] Nature naturate, Humanyte, Studious Deſire, Senſuall Appetyte, the Taverner, Experyence, Ygnoraunce, between whom and Humanyte is the following dialogue.

Humanyte. Prick-ſong may not be diſpyſed,
For therewith God is well pleſyd,
Honoured, prayſyd, and ſervyd
In the church oft tymes among.

Ygnoraunce. Is God well pleaſyd troweſt thou thereby?
Nay, nay, for there is no reaſon why,
For is it not as good to ſay playnly
Gyf me a ſpade,
As gyf me a ſpa ve, va, ve, va, ve, vade?

* At the end of the Dramatis Perſonæ is this note. 'Alſo if ye lyſt ye may 'brynge in a dyſgyſynge.' Percy's Eſſay on ancient Songs and Ballads. Rel. of ancient Engliſh Poetry, vol. I. pag. 132, in not.

Bur

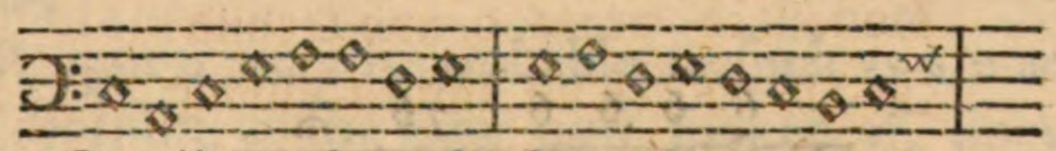
But yf thou wilt have a ſong that is gode,
I have one of Robinhode,
The beſt that ever was made.
Human. Then a feleſhyp, let us here it.
Ygn. But there is a borden thou muſt here,
Or ellys it wyll not be.
Human. Then begyn and care not for,
Downe, downe, downe, &c.

By means of the ſeveral paſſages above-cited ſome idea may be formed of the nature of extempore deſcant, and the degree of eſtimation in which it ſtood about the middle of the ſixteenth century; a kind of vocal harmony of great antiquity, but of which it muſt now be ſaid that there are not the ſmalleſt remains now left amongſt us.

As to Faburden, a ſpecies of deſcant mentioned by Chilſton, and which ſeems not to fall within any of the above rules, Morley thus explains it.

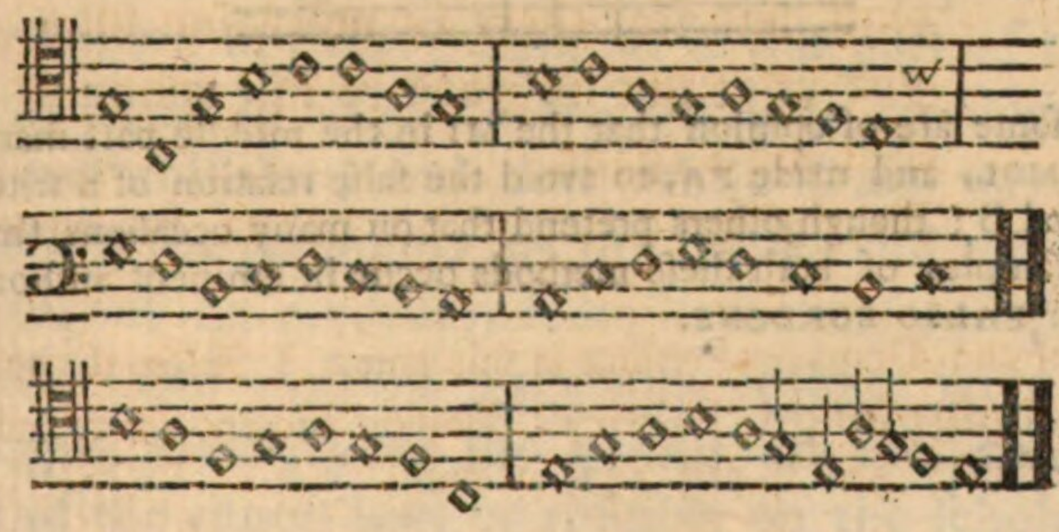
'It is alſo to be underſtood, that when men did ſing upon their 'plain-ſongs, he who ſung the ground would ſing it a ſixth under 'the true pitche, and ſometimes would breake ſome notes in divi-'ſion; which they did for the more formall comming to their cloſes; 'but every cloſe (by the cloſe in this place you muſt underſtand the 'note which ſerued for the laſt ſyllable of every verſe in their hymnes) 'he muſt ſing in that tune as it ſtandeth, or then in the eighth be-'low. And this kind of ſinging was called in Italy Falſo Bordone, 'and in England Faburden, whereof here is an example; firſt the 'plain-ſong and then the Faburden.

Hymn



Conditur alme ſy de rum.

Faburden



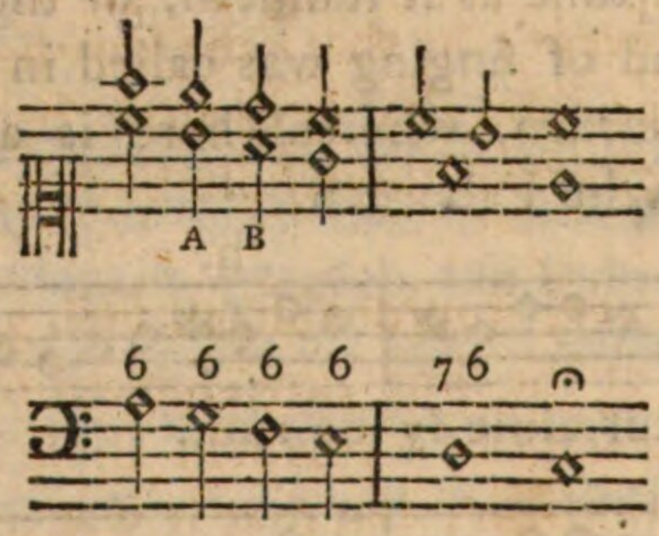
'And

'And though this be prickt a third above the plain-ſong, yet was 'it alwaies ſung under the plain-ſong *.'

The treatiſe of Muſical Propôrtions is a very learned work; and as it is a ſummary of thoſe principles on which the treatiſe De Muſica of Boetius is founded, and affords the means of judging of the nature of the ancient arithmetic, ſo different from that of modern times, it merits to be red with great attention.

The two manuſcripts from which the foregoing extracts are ſeverally made, appear to have been held in great eſtimation. The latter of them was formerly the property of Tallis, as appears by the name Thomas Tallis, written in the laſt leaf thereof. And it evidently appears that Morley had peruſed them both very attentively, previous to the writing of his Introduction to Muſic. That paſſage thereof wherein he cites Robert de Haulo, and thoſe other wherein he mentions Philippus de Vitriaco and the ſingers of Navernia, plainly ſhew that he had peruſed the Cotton manuſcript. As to the other, as it was in the hands of his friend Tallis, very little proof is neceſſary to

* Broſſard ſays of Faburden that it is the burden or ground-baſs of a ſong, not framed according to the rules of harmony, but preſerving the ſame order of motion as the upper part, as is often practiſed in ſinging the Pſalms and other parts of the divine offices. The Italians, he ſays, give this name to a certain harmony produced by the accompanyments of ſeveral ſixths following one another, which make fourths between the two higher parts, becauſe the intermediate part is obliged to make tierces with the baſs, as in this example:



He adds, that ſome are of opinion that the MI in the middle part marked A ſhould be preceded by a B MOL, and made FA, to avoid the falſe relation of a tritone with the FA in the baſs, marked B; though others pretend that on many occaſions this diſſonance has its beauty, and examples of both theſe methods occur in eminent authors. Diction. de Muſique, in Voce FALSO BORDONE.

induce

induce a belief that he made a very liberal uſe of that alſo; but the expreſs mention of the treatiſe De Quatuor Principalium, his ridicule of that heraldical muſician who undertakes to ſhew the analogy between muſic and coat armour, and, above all his explanation of the terms Geometrical, Harmonical, and Arithmetical proportion, in his annotations on the firſt part of his Introduction, are proofs irrefragable that he had availed himſelf of Wylde's labours, and made a due uſe of the manuſcript of Waltham Holy Croſs.

The Cotton manuſcript, and that of Waltham Holy Croſs, which ſeem to contain all of muſic that can be ſuppoſed to have been known at the time of writing them, make but a very inconſiderable part of thoſe which appear to have been written in that period which occurred between the time of Guido and the invention of printing; and innumerable are thoſe who, in the printed accounts of ancient Engliſh writers in particular, are ſaid to have written on various branches of the ſcience. That the greater number of theſe authors were monks is not to be wondered at, for not only their profeſſion obliged them to the practice of muſic, but their ſequeſtered manner of life gave them leiſure and opportunities of ſtudying it to great advantage.

To entertain an adequate idea of the monaſtic life in this country, during the three centuries preceding the Reformation, it is in ſome meaſure neceſſary that we ſhould guard againſt the reports that were raiſed to juſtify that event: as that religious houſes were the retreats of ſloth and ignorance, and that very little benefit accrued to mankind from the joint efforts of the whole body of the regular clergy of this kingdom.

This muſt appear very improbable to ſuch as are acquainted with the ſtate of learning at the time now ſpoken of, ſince it is not only certain that all that was to be known in thoſe days of inevitable ignorance was known to them; but that it was part of the regimen of every religious houſe to aſſign to the brethren employments ſuitable to their ſeveral abilities; and that while ſome were employed in offices reſpecting the œconomy of the houſe, and the improvements and expenditure of its revenues, ſome in manual occupations, ſuch as binding books, and making garments, others were treading the mazes of logic, multiplying the gloſſes on the civil, and enlarging the pale of the canon law, or refining on the ſcholaſtic ſubtilties

of Peter Lombard, Aquinas, and Scotus. Another claſs of thoſe engaged in literary purſuits were ſuch whoſe abilities qualified them to become authors in form, and theſe were taken up in the compoſing of tracts on various ſubjects, as their ſeveral inclinations led them. Nor muſt thoſe be forgotten who laboured in the copying of muſic, in the tranſcribing and illuminating of Miſſals, Antiphonaries, Graduals, and other collections of offices uſed in the church-ſervice *, the beauty and neatneſs whereof are known only

* The number of books neceſſary for the performance of divine ſervice in the ſeveral churches was ſo great, that the writing of them muſt have afforded employment for many thouſand perſons. By the provincial conſtitutions of archbiſhop Winchelſey, made at Merton, A. D. 1305. Conſt. 4. it is required that in every church throughout the province of Canterbury there ſhould be found a Legend, an Antiphonary, a Grail or Gradual, a Pſalter, a Troper, an Ordinal, a Miſſal, and a Manual. And as there are but three dioceſes in this kingdom. which are not within the province of Canterbury, this law was obligatory upon almoſt the whole of the realm; as to the religious houſes, they can hardly be ſuppoſed to have ſtood in need of any injunction of this ſort. Beſides that the writing of ſervice-books was a conſtant, it appears alſo to have been a lucrative employment. Sir Henry Spelman ſays that two Antiphonaries coſt the little monaſtery of Crabhuſe in Norfolk, twenty-ſix marks, in the year 1424; which, he adds, was equal to fifty-two pounds, according to the value of money in his age. Gloſſ. Voce ANTIPHONARUM. And it is elſewhere ſaid that the common price of a maſs-book was five marks, the vicar's yearly revenue. Johnſon's Eccleſiaſtical Laws. Winchel. in not.

To underſtand this conſtitution it may be neceſſary to explain the terms made uſe of in it: a Legend or Lectionary contained all the leſſons, whether out of the ſcriptures or other books that were directed to be read in the courſe of the year. The Antiphonary contained all the invitatories, reſponſories, collects, and whatever elſe was ſaid or ſung in the choir, except the leſſons. In the Grail or Gradual was contained all that was ſung by the choir at high-maſs, as namely, the tracts, ſequences, hallelujahs, the creed, offertory, and Triſagium, as alſo the office for ſprinkling the holy water. Johnſon, ibid. Among the furniture given to the chapel of Trinity-college, Oxford by the founder, mention is made of 'four Grayles of parchment lyned with gold.' Warton's Obſervations on Spenſer, vol. II p. 244. The Troper contained the ſequences, which were devotions uſed after the Epiſtle. Johnſon, ibid. There is now extant in the Bodleian library a very curious manuſcript of this kind, with muſical notes, which the catalogue, pag. 135, No. 2558, calls a Troparion; an extract from it is given in chap. 3, book I. of this volume. The Ordinal contained directions for the performance of the divine offices, and is conjectured to be the ſame with the Pye, which the preface to queen Elizabeth's liturgy mentions as being very intricate and difficult to turn. The Miſſal was the whole maſs-book uſed by the prieſt, and the Manual was the ritual, containing the rites, directions to the prieſts, and prayers uſed in the adminiſtration of baptiſm and other ſacraments; the bleſſing of holy-water, and, as Lyndewode adds, the whole ſervice uſed in proceſſions. Johnſon, ibid. Vide Lyndw. Prov. lib. III. tit. 27, edit. 1679.

Johnſon conjectures the Ordinal to be the ſame with the Pye mentioned in queen Elizabeth's liturgy, the words are, 'Moreover, the number and hardneſs of the rules called 'the Pye, and the manifolde chaungings of the ſervice, was the cauſe that to turne the 'booke only, was ſo hard and intricate a matter, that many times there was more buſineſs 'to find out what ſhould be read, then to reade it when it was found out.'

Biſhop Sparrow has attempted to explain this ſtrange word, and ſuppoſes it to be derived from the Greek word Πινακ, Pinax, a table or order how things ſhould be digeſted or per-

to thoſe who have made it their buſineſs to collect or peruſe them. Some of theſe in the public libraries and private collections are, for the fine drawing and colouring, as well of a great variety of ſcripture hiſtories, as of the numberleſs illuminations with which they abound, the objects of admiration, even among artiſts themſelves; and as to the character in which they are written, there are no productions of modern times that can ſtand in competition with it, in reſpect either of beauty, neatneſs, or ſtability: others were employed in writing the ledger books of their reſpective houſes, and in compoſing hiſtories and chronicles of the times. Many undertook the tranſcribing of the fathers; and others, even in thoſe times of ſuppoſed ignorance and indolence, the claſſics. John Whethamſted, abbot of St. Albans, cauſed above eighty books to be tranſcribed during his abbacy, and fifty-eight were copied by the care of one abbot of Glaſtonbury. Indeed

performed; but he adds the Latin word is Pica, which he imagines came from the ignorance of friars, who have thruſt many barbarous words into liturgies. Farther, he ſuppoſes it might come from Litera Picata, a great black letter at the beginning of ſome new order in the prayer; for that among printers the term Pica letter is uſed. See his anſwer to liturgical demands in his Rationale of the Common Prayer. And to the ſame purpoſe Hamon L'Eſtrange in his Alliance of Divine Offices, page 24, thus ſpeaks:

'Pica, or in Engliſh the Pye, I obſerve uſed by three ſeveral ſorts of men, firſt by the 'quondam Popiſh clergy here in England before the Reformation, who called their ordi-'nal or directory Ad uſum Sarum (deviſed for the more ſpeedy finding out the order of 'reading their ſeveral ſervices appointed for ſeveral occaſions at ſeveral times) the Pye. 'Secondly, by printers, who call the letters wherewith they print books and treatiſes 'in party colours, the Pica letters. Thirdly, by officers of civil courts, who call their ca-'lenders or alphabetical catalogues, directing to the names and things contained in the 'rolls and records of their courts, the Pyes. Whence it gained this denomination is 'difficult to determine, whether from the bird Pica, varigated with diverſe colours, or 'whether from the word Πιναξ, contracted into Πι, which denoteth a table, the 'Pye in the directory being nothing elſe but a table of rules, directing to the proper ſer-'vice for every day. I cannot ſay: from one of theſe probably derived it was.'

Theſe authorities ſeem to juſtify Johnſon in his opinion that the words Ordinal and Pye are ſynonymous, to which it may be added that biſhop Gibſon explains the latter by ſaying that it means a table for finding out the ſervice belonging to each day. Codex 299, in not.

Such immenſe numbers of theſe ſervice-books, and indeed other manuſcripts on vellum and parchment, were ſeized to the king's uſe, and diſperſed throughout the realm upon the diſſolution of monaſteries, that they became as common as waſte paper; and it is notorious that the common and ordinary binding of old printed books was originally the leaves of ſuch manuſcripts as are now ſpoken of: ſuch as remain yet entire are ſtill ſought after as matters of great curioſity; but none are more ready to purchaſe an ancient vellum manuſcript than the gold-beaters, who make uſe of them in the beating of gold into leaves, in the doing whereof a leaf of gold is placed between two of vellum. Theſe artificers may be ſaid to entertain a reverence for antiquity, for they prefer the more to the leſs ancient manuſcripts, and for ſo doing give this notable reaſon, that the former are leſs greaſy than the latter.

if we may believe ſome writers, others were leſs laudably employed in the forging of deeds and ancient charters, in order to fortify the right of their confreres to ſuch manors, lands, &c. as they happened to hold under a litigious or diſputable title; theſe men were both antiquaries and lawyers; they were ſcriveners, or, to go a ſtep a higher, perhaps conveyancers, they made wills and charters of land, and gave legal counſel to the neighbouring farmers and others.

The benefits that accrued to learning from the labours of theſe men muſt have been very great, ſince it is well known that before the invention of printing the only method of multiplying copies of books was by writing; and for the purpoſe of diffuſing knowledge in the ſeveral faculties, the writers of manuſcripts, though very ſlowly, did the buſineſs of printers; and the value that was ſet on their manual operations is only to be judged of by that extreme care and caution which men of learning were wont to exert over their collections of books. In thoſe days the loan of a book was attended with the ſame ceremonies as a mortgage; and a ſcholar would hardly be prevailed upon to oblige his friend with the peruſal of a book without a formal obligation to return it at an appointed day *.

* In Selden's Diſſertation on Fleta is given a copy of an inſtrument of this kind, made anno 1277, acknowledging the receipt of a well-known law-book entitled Breton, in the words following:

'Univerſis præſentes literas inſpecturis R. de Scardeburgh Archidiaconus ſalutem in Domino ſempiternam. Noveritis me recepiſſe et habuiſſe ex cauſa commodati librum quem dominus Henricus de Breton compoſuit, à venerabili patre Domino R. Dei gratia Bathonienſi Epiſcopo per manum Magiſtri Thomæ Beke Archidiaconi Dorſet, quem eidem reſtituere teneor in feſto ſancti Joh' Baptiſte, an. Dom. MCCLXXVIII. In cujus rei teſtimonium præſentibus ſigillum meum appenſum, Datæ Dover̄ die Veneris poſt purific' Virginis Glorioſæ, anno MCCLXXVII.'

A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC.

BOOK III. CHAP. I.

THE cenſures of monkiſh ignorance and diſſoluteneſs, ſo frequent in the works of modern writers, are become almoſt proverbial expreſſions; and were we to credit them, we ſhould believe that neither learning of any kind, nor regularity, nor œconomy had the leaſt countenance among them. Objections of this kind are generally made by men leſs knowing than thoſe they thus condemn; ſuch as ſpeak of the ſtudy of muſty records, and reſearches into antiquity with contempt; men of no curioſity, and who are willing to take all things upon truſt, and who palliate their ignorance by affecting to deſpiſe that of which they are ignorant. That the world is under great obligations to the regular clergy is evinced by the numerous volumes yet extant, the works of monks; and that the ſtricteſt order and regularity was obſerved among them, will appear from the following general detail of the monaſtic inſtitution, and of the rule and order obſerved in the greater abbies and other religious houſes in this kingdom.

The officers in abbies were either ſupreme, as the abbot; or obediential, as all others under him. The abbot had lodgings by himſelf,

himſelf, with all offices thereunto belonging, the reſt took precedency according to the ſtatutes of their convents.

Immediately next under the abbot was the prior; though by the way, in ſome convents, which had no abbots, the prior was principal, as the preſident in ſome Oxford foundations; and being inſtalled priors, ſome voted as barons in parliament, as the priors of Canterbury and Coventry; but where the abbot was ſupreme, the perſon termed prior was his ſubordinate, and in his abſence, in mitred abbeys, by courteſy was ſaluted as the lord prior; there was alſo a ſub-prior, who aſſiſted the prior when he was reſident, and acted in his ſtead when abſent.

The greater officers under theſe were generally ſix in number, as in the monaſtery of Croyland; and this order prevailed in moſt of the larger foundations; they are thus enumerated:

1. Magiſter operis, or maſter of the fabric; who probably looked after the buildings, and took care to keep them in good repair.

2. Eleemoſynarius, or the almoner; who had the overſight of the alms of the houſe, which were every day diſtributed at the gate to the poor, and who divided the alms upon the founder's day, and at other obits and anniverſaries, and in ſome places provided for the maintenance and education of the choriſters.

3. Pitantiarius; who had the care of the pietances, which were allowances upon particular occaſions, over and above the common proviſions.

4. Sacriſta, or the ſexton; who took care of the veſſels, books, and veſtments belonging to the church; looked after and accounted for the oblations at the great altar, and other altars and images in the church, and ſuch legacies as were given either to the fabric or utenſils; he likewiſe provided bread and wine for the ſacrament, and took care of burying the dead.

5. Camerarius, or the chamberlain; who had the chief care of the dormitory, and provided beds and bedding for the monks, razors and towels for ſhaving them, and part of, if not all their cloathing.

6. Cellerarius, or the cellarer; who was to procure proviſions for the monks, and all ſtrangers reſorting to the convent; viz. all ſorts of fleſh, fiſh, fowl, wine, bread, corn, malt for their ale and beer, oatmeal, ſalt, &c. as likewiſe wood for firing, and all utenſils for the

the kitchen. Fuller ſays that theſe officers affected ſecular gallantry, and wore ſwords like lay gentlemen.

Beſides theſe were alſo

Theſaurarius, or the burſer; who received all the common rents and revenues of the monaſtery, and paid all the common expences.

Precentor, or the chanter; who had the chief care of the choir-ſervice, and not only preſided over the ſinging men, organiſt, and choriſters, but provided books for them, paid them their ſalaries, and repaired the organ: he had alſo the cuſtody of the ſeal, and kept the liber diurnalis, or chapter-book, and provided parchment and ink for the writers, and colours for the limners of books for the library.

Hoſtilarius, or hoſpitilarius; whoſe buſineſs it was to ſee ſtrangers well entertained, and to provide firing, napkins, towels, and ſuch like neceſſaries for them.

Infirmarius; who had the care of the infirmary, and of the ſick monks, who were carried thither, and was to provide them phyſic, and all neceſſaries whilſt living, and to waſh and prepare their bodies for burial when dead.

Refectionarius; who looked after the hall, providing table-cloths, napkins, towels, diſhes, plates, ſpoons, and all other neceſſaries for it, and even ſervants to attend there; he had likewiſe the keeping of the cups, ſalts, ewers, and all the ſilver utenſils whatſoever belonging to the houſe, except the church plate.

There was likewiſe Coquinarius, Gardinarius, and Portarius, 'et 'in cœnobiis, quæ jus archiaconale in prædiis et eccleſiis ſuis obti-'nuerunt erat, monachus qui archidiaconi titulo et munere inſig-'nitus eſt.'

The offices belonging to an abbey were generally theſe.

The hall, or refectionary, and, adjoining thereto, the locutorium, or parlour, where leave was given for the monks to diſcourſe, who were enjoined ſilence elſewhere.

Oriolium, or the oriol, was the next room, the uſe whereof was for monks who were rather diſtempered than diſeaſed, to dine therein.

Dormitorium, the dormitory, where they all ſlept together.

Lavatorium, generally called the landry, where the clothes of the monks were waſhed, and where alſo at a conduit they waſhed their hands.

Scriptorium, a room where the Chartularius was buſied in writing, eſpecially in the tranſcribing of theſe books, 1. Ordinals, containing the rubric of their miſſal, and directory of their prieſts in ſervice. 2. Conſuetudinals, preſenting the ancient cuſtoms of their convents. 3. Troparies. 4. Collectaries, wherein the eccleſiaſtical collects were fairly written. This was the ordinary buſineſs of the Chartularius and his aſſiſtant monks, but they alſo employed themſelves in tranſcribing the fathers and claſſics, and in recording hiſtorical events.

Adjoining to the Scriptorium was the Library, which in moſt abbies was well furniſhed with a variety of choice manuſcripts.

The Kitchen, with larder and pantry adjoining.

The abbey church conſiſted of 1. Cloiſters, conſecrated ground, as appears by the ſolemn ſepultures therein. 2. Navis eccleſiæ, or the body of the church. 3. Gradatorium, the aſcent by ſteps out of the former into the choir. 4. Preſbyterium, or the choir; on the right ſide whereof was the ſtall of the abbot, with his moiety of monks, and on the left that of the prior, with his: and theſe alternately chanted the reſponſals in the ſervice. 5. Veſtiarium or the veſtry, where their copes, ſurplices, and other habiliments were depoſited. 6. Vaulta, a vault, being an arched room over part of the church, which in ſome abbeys, as St. Alban's, was uſed to enlarge their dormitory, where the monks had twelve beds for their repoſe.

Concameratio, being an arched room betwixt the eaſt end of the church and the high altar, ſo that in proceſſion they might ſurround the ſame, founding their practice on David's expreſſion '—and ſo 'will I compaſs thine altar, O Lord *.'

* The want of this in the new cathedral of St. Paul is not to be imputed to Sir Chriſtopher Wren as an omiſſion, but to the diſuſe of proceſſions in our reformed church, which has rendered ſuch a proviſion unneceſſary. If in the admirable conſtruction of that edifice proof of his ſkill and ſagacity were wanting, the following recent one in another public work of his might be adduced, though known to few.

About ſeven years ago, when the houſes on London-bridge were taken down in order to make a footway on each ſide thereof, it was found that the tower of St. Magnus church, through which was an entrance into the church from the weſt, projected ſo far weſtward as to reduce paſſengers on the eaſt ſide of the bridge to the neceſſity of going round it. Upon this it became a ſubject of conſultation, whether it were adviſeable or not to cut through the tower an arch which ſhould continue the footway from the bridge up Fiſh-ſtreet-hill, and prevent the trouble and danger of going about. The thought was bold, for the tower was heavy, and beſides contained a peal of large bells; however it was at length

To the church belonged alſo, Cerarium, a repoſitory for wax-candles. Campanile, the ſteeple. Polyandrium, the church-yard. The remaining rooms of an abbey ſtood at a diſtance from the main ſtructure, and were as follow:

Eleëmoſynaria, the almonry, vulgarly the ambry, a building near or within the abbey, wherein poor and impotent perſons were relieved and maintained by the charity of the houſe.

Sanctuarium, or the ſanctuary, wherein debtors taking refuge from their creditors, malefactors from the judge, lived in all ſecurity.

At a diſtance ſtood the ſtables, which were under the care and management of the Stallarius, or maſter of the horſe, and the Provendarius, who, as his name imports, laid in provender for the horſes; theſe were of four kinds, namely, 1. Manni, geldings for the ſaddle of the larger ſize. 2. Runcini, runts, ſmall nags. 3. Summarii, ſumpter-horſes. 4. Averii, cart or plough-horſes *.

Beſides the buildings above-mentioned there was a priſon for incorrigible monks. The ordinary puniſhment for ſmall offences was carrying the lanthorn, but contumacious monks were by the abbot committed to priſon.

Other buildings there were, ſuch as Vacciſterium, the cow-houſe, Porcarium, the ſwine-ſtye, &c.

Granges were farms at a diſtance, kept and ſtocked by the abbey, and ſo called à grana gerendo, the overſeer whereof was commonly called the Prior of the grange: theſe were ſometimes many miles from the monaſtery. In female foundations of nunneries there was a correſpondency of all the ſame eſſential officers and offices.

Beſides there were a number of inferior offices in abbies, whoſe employments can only be gueſſed at by the barbarous appellations

length reſolved on: upon pulling down the houſes, the ſouth ſide of the tower appeared to be a plain ſuperficies of the rougheſt materials that maſons uſe, and upon this the city ſurveyor had drawn ſuch an arch as he meant to cut through from ſouth to north; but as ſoon as the workmen began to execute his deſign, by breaking through the exterior ſurface, they, to the joy and admiration of every one, found a paſſage and an arch ready formed to their hands by the original deſigner of the edifice, who, with a ſagacity and penetration peculiar to himſelf, had foreſeen the probability of taking down the houſes on the bridge, and the conſequent neceſſity of ſuch a proviſion for the convenience and ſafety of paſſengers as that above-mentioned.

* This was the four-fold diviſion of the horſes of William the two-and-twentieth abbot of St. Alban's, who loſt an hundred horſes in one year.

uſed to diſtinguiſh them; ſuch were 1. Coltonarius [cutler]. 2. Cupparius. 3. Potagiarius. 4. Scutellarius Aulæ. 5. Salſarius. 6. Portarius. 7. Carectarius Cellerarii. 8. Pelliparius [parchment provider] 9. Braſinarius [malſter] *.

Different orders were bound to the obſervance of different canonical conſtitutions; however the rule of the ancient Benedictines, with ſome ſmall variations, prevailed through moſt monaſteries, and was in general as follow:

i. Let monks praiſe God ſeven times a-day, that is ſay

1. At cock-crowing.
2. Mattins, which were performed at the firſt hour, or ſix o'clock.
3. The third hour, or nine o'clock.
4. The ſixth hour, or twelve o'clock.
5. The ninth hour, or three o'clock.
6. Veſpers, the twelfth hour, or ſix o'clock in the afternoon.
7. Seven o'clock at night, when the completory was ſung †.

The firſt or early prayers were at two o'clock in the morning, when the monks, who went to bed at eight at night, had ſlept ſix hours, which were judged ſufficient for nature. It was no fault for the greater haſte, to come without ſhoes, or with unwaſhen hands, if ſprinkled at their entrance with holy water: and there is nothing

* The offices aforeſaid in ſmaller abbies were but one room, but in the greater monaſteries each was a diſtinct ſtructure, with all under offices attendant thereupon. Thus the Firmorie in the priory of Canterbury had a refectory, a kitchen, a dortour diſtributed into ſeveral chambers, and a private chapel for the devotions of the ſick; their almonry alſo was accommodated with all the aforeſaid appurtenances, and had many diſtinct manors conſigned only to its maintenance.

To many abbies there appertained alſo cells, which in ſome inſtances were ſo remote, that the mother abbey was in England, and the cell beyond the ſeas. Some of theſe were richly endowed, as that of Wyndham in Norfolk, which though but a cell annexed to St. Alban's, yet was able at the diſſolution to expend of its own revenues ſeventy-two pounds per annum. Theſe were colonies, into which the abbies diſcharged their ſuperfluous members, and whither the reſt retired when infections were feared at home.

† Theſe were the ſtated times of public prayer in religious houſes; but beſides theſe, occaſional ejaculations by chriſtians, as well of the laity as the clergy, were cuſtomary till near the end of the laſt century. Howel, in one of his letters ſays, 'I knock thrice at 'heaven-gate; in the morning, in the evening, and at night; beſides prayers at meals, 'and ſome other occaſional ejaculations; upon the putting on of a clean ſhirt, waſhing of 'my hands, and at lighting of candles, and this he adds he was able to do in ſeven lan-'guages.' Familiar Letters, vol. II. ſect vi. letter 32, and this practice is recommended by Coſins, biſhop of Durham, in a book of devotions publiſhed by him.

ex-

expreſsly ſaid to the contrary, but that they might go to bed again; but a flat prohibition after mattins; when to return to bed was accounted a petty apoſtacy.

ii. Let all at the ſign given, leave off their work and repair preſently to prayers *.

iii. Let thoſe who are abſent in public employment be reputed preſent in prayer †.

iv. Let no monk go alone, but always two together ‡.

v. From Eaſter to Whitſunday let them dine always at twelve, and ſup at ſix o'clock ¶.

vi. Let them at other times faſt on Wedneſdays and Fridays till three o'clock in the afternoon ‖.

vii. Let them faſt every day in Lent till ſix o'clock at night §.

viii. Let no monk ſpeak a word in the refectory when they are at their meals.

ix. Let them liſten to the lecturer reading ſcripture to them whilſt they feed themſelves.

x. Let the ſeptimarians dine by themſelves after the reſt **.

xi. Let ſuch who are abſent about buſineſs obſerve the ſame hours of prayer ††.

* This in England, commonly called the ringing-iſland, was done with tolling a bell, but in other countries with loud ſtrokes; and the canon was ſo ſtrict, that it provided 'ſcriptores literam non integrent;' that writers having begun to frame and flouriſh a text letter, were not to finiſh it, but to leave off in the middle.

† At the end of prayers there was a particular commemoration made of them that were abſent, and they by name recommended to divine protection.

‡ That they might mutually have both teſtem honeſtatis, and monitorem pietatis, in imitation of Chriſt's ſending his diſciples to preach two and two before his face.

¶ The primitive church forbad faſting for thoſe fifty days, that chriſtians might be chearful for the memory of Chriſt's reſurrection. 'Immunitate jejunandi à die Paſchæ 'Pentecoſten uſque gaudemus;' and therefore more modern is the cuſtom of faſting on Aſcenſion eve.

‖ So making but one meal a day, but the twelve days in Chriſtmas were excepted in this canon.

§ Stamping a character of more abſtinence on that time; for though the whole of a monk's life ought to be a Lent, yet this moſt eſpecially wherein they were to abate of their wonted ſleep and diet, and add to their daily devotion; yet ſo that they might not leſſen their daily fare without leave from the abbot.

** Theſe were weekly officers, ſuch as the lecturer, ſervitors at the table, cook, who could not be preſent at the public reflection, but like the bible-clerks in Queen's college Cambridge waited on the fellows at dinner, and had a table by themſelves.

†† Be it by ſea or land, in ſhip, houſe, or field, they were to fall down on their knees and briefly keep time with the convent in their devotions.

xii. Let none, being from home about buſineſs, and hoping to return at night, preſume ‘ foris mandicare,’ to eat abroad *.

xiii. Let the completory be ſolemnly ſung about ſeven o'clock at night †.

xiv. Let none ſpeak a word after the completory ended, but haſten to their beds ‡.

xv. Let the monks ſleep in beds ſingly by themſelves, but all if poſſible in one room.

xvi. Let them ſleep in their cloaths, girt with their girdles, but not having their knives by their ſides for fearing of hurting themſelves in their ſleep.

xvii. Let not the youth lie by themſelves, but mingled with their ſeniors.

xviii. Let not the candle in the dormitory go out all night ¶.

xix. Let infants incapable of excommunication be corrected with rods ‖.

xx. Let offenders in ſmall faults, whereof the abbot is ſole judge, be only ſequeſtered from the table §.

xxi. Let offenders in greater faults be ſuſpended from table and prayers **.

xxii. Let none converſe with any excommunicated under the pain of excommunication ††.

* This canon was afterwards ſo diſpenſed with by the abbot on ſeveral occaſions, that it was fruſtrate in effect when monks became common gueſts at laymen's tables.

† Completory, ſo called, becauſe it ended the duties of the day. This ſervice was concluded with that verſicle of the Pſalmiſt, ‘ Set a watch O Lord before my mouth, and ‘ keep the door of my lips.’

‡ They might expreſs themſelves by ſigns, and in ſome caſes whiſper, but ſo ſoftly, that a third might not overhear. This ſilence was ſo obſtinately obſerved by ſome of them, that they would not ſpeak, though aſſaulted by thieves, to make a diſcovery in their own defence.

¶ In caſe any ſhould fall ſuddenly ſick, that this ſtanding candle might be a ſtock of light to recruit the reſt.

‖ Such were all accounted under the age of fifteen years, of whom were many in monaſteries.

§ As coming to dinner after grace ſaid, breaking the earthen ewer wherein they waſhed their hands; being out of tune in ſetting the pſalm; taking any by the hand; receiving letters from, or talking with a friend, without leave of the abbot, &c. [From the table] ſuch were to eat by themſelves, and three hours after the reſt, until they had made ſatisfaction.

** Viz. theft, adultery, &c. this in effect amounted to the greater excommunication, and had all the penalties thereof.

†† Yet herein his keeper, deputed by the abbot, was excepted. [Converſe] Either to eat

or

xxiii. Let incorrigible offenders be expelled the monaſtery.

xxiv. Let an expelled brother, being readmitted on promiſe of amendment, be ſet laſt in order *.

xxv. Let every monk have two coats and two cowls, &c. †

xxvi. Let every monk have his table-book, knife, needle, and handkerchief.

xxvii. Let the bed of every monk have a mat, blanket, rug, and pillow ‡.

xxviii. Let the abbot be choſen by the merits of his life and learning.

xxix. Let him never dine alone; but when gueſts are wanting call ſome brethren unto his table ¶.

xxx. Let the cellarer be a diſcreet man to give all their meat in due ſeaſon.

xxxi. Let none be excuſed from the office of cook, but take his turn in his week ‖.

xxxii. Let the cook each Saturday when he goeth out of his office leave the linen and veſſels clean and ſound to his ſucceſſor §.

xxxiii. Let the porter be a grave perſon to diſcharge his truſt with diſcretion **.

or ſpeak with him; he might not ſo much as bleſs him or his meat, if carried by him: yet to avoid ſcandal he might riſe up, bow, or bare his head to him, in caſe the other did firſt ſalute him with ſilent geſture.

* He was to loſe his former ſeniority, and begin at the bottom. Whoſoever quitted the convent thrice, or was thrice expelled for miſdemeanors, might not any more be received.

† Not to wear at once, except in winter, but for exchange whilſt one was waſhed. And when new cloaths were delivered them their old ones were given to the poor.

‡ The abbot alſo every Saturday was to viſit their beds, to ſee if they had not ſhuffled into it ſome ſofter matter than was allowed of; or purloined meat or dainties to eat in private.

¶ Such as were relieved by his hoſpitality are by canonical critics ſorted into four ranks.

1. Convive, gueſts living in or near the city where the convent ſtood.
2. Hoſpites, ſtrangers, coming from diſtant parts of the country.
3. Peregrini, pilgrims of another nation, and generally travelling for devotion.
4. Mendici, beggars, who received alms without at the gate.

‖ The abbot and the cellarer in great convents were excepted, but this was only anciently. This was the rule in poor monaſteries, with an exception of the abbot and the cellarer; in the larger were cooks and under cooks, lay perſons.

§ Upon pain to receive twenty-five claps on the hand for every default of this kind; harder was that rule which enjoined that the cook might not taſte what he dreſſed for others. Underſtand it thus, though he might eat his own pittance or dimenſum, yet he muſt meddle with no more, leſt the taſting ſhould tempt him to gluttony and exceſs.

** Whoſe age might make him reſident in his place. [Diſcharge his truſt.] In liſten-

ing

Fom this view of the conſtitution and diſcipline of religious houſes, it is clear that they had a tendency to promote learning and good manners among their own members; but beſides this they were productive of much good to the public, ſeeing that they were alſo ſchools of learning and education, for every convent had one perſon or more appointed for this purpoſe; and all the neighbours that deſired it, might have their children inſtructed in grammar and church-muſic without any expence to them. In the nunneries alſo, young women were taught needle-work, and to read Engliſh, and Latin if they deſired it; and not only the daughters of the lower claſs of people, but even thoſe of the nobility and gentry, were educated in theſe ſeminaries. Farther, monaſteries were in effect great hoſpitals, many poor people being fed therein every day; they were alſo houſes of entertainment, for almoſt all travellers: even the nobility and gentry, when upon a journey, took up their abode at one religious houſe or another, there being at that time but few inns in this country. In theſe alſo the nobility and gentry provided for their children and impoveriſhed friends, by making the former monks and nuns, and in time priors and prioreſſes, abbots and abbeſſes *, and by procuring for the latter corodies and penſions †.

Notwithſtanding theſe and other advantages reſulting to the public from monaſtic foundations, it muſt be confeſſed that the miſchiefs

ing to no ſecular news, and if hearing it not to report it again; in carrying the keys every night to the abbot, and letting none in or out without his permiſſion.

* Mary, the daughter of king Edward I. and alſo thirteen noblemen's daughters were at one time nuns at Ambreſbury. Angl. Sacr. vol. I. pag. 208. And Ralph earl of Weſtmoreland having twenty children, made three of his daughters nuns. Six ſons of Henry lord of Harley were monks. Angl. Sacr. vol. I. pag. 205. Bridget, the fourth daughter of Edward IV. was a nun at Dartford in Kent.

† A Corody, à conradendo, from eating together, is an allowance of meat, drink, and cloathing, due to the king from an abbey, or other houſe of religion, for the reaſonable ſuſtenance of ſuch of his ſervants as he ſhould beſtow it on. Termes de la Ley. Cowel's Interpr. in Voce, et vide Mon. Angl. vol. II. pag. 933. Burn. Reform. vol. I. pag. 223. Collier's Eccl. Hiſt. vol. II. pag. 165. In Plowden's Commentaries, in the caſe of Throckmerton verſus Tracey, is an alluſion, but without a particular reference, to a caſe which nevertheleſs ſeems to have received a legal deciſion, ariſing upon this queſtion, viz. Whether under a grant of a corody to a man and his ſervant, the grantee might bring to ſit at meſs with the abbot and convent, a perſon infected with the leproſy or other noiſome diſeaſe. Vide Finch's NOMOTEXNIA, fol. 15. b. Finch of Law, 56. A penſion was an annual allowance in money from an abbey to one of the king's chaplains for his better maintainance, until provided with a benefice. Cowel, voce CORODY.

ariſing from them were very great, for it appears that they were very injurious to the parochial clergy, with whom indeed they ſeemed to live in a ſtate of perpetual hoſtility, by accumulating prebends and benefices, and by procuring the appropriation of churches, which they did in this way, firſt they obtained the advowſon, and then found means to get the appropriation alſo. Biſhop Kennet ſays that at one time above one half of the parochial churches in England were in the hands or power of cathedral churches and monaſteries. Caſe of Appropriations, pag. 18, 19. And where their endeavours to get the appropriation failed, they frequently got a penſion out of it. They were farther injurious to the ſecular clergy by the many exemptions which they had from epiſcopal juriſdiction, and the payment of tythes.

The public alſo were ſufferers by religious houſes in theſe reſpects, they drew off a great number of perſons, who otherwiſe would have been brought up to arms, to labour, or the exerciſe of the manual arts *. The inhabitants of them buſied themſelves with ſecular employments, for they were great farmers, and even brewers and tanners, concerning which latter employment of theirs Fuller thus humourouſly expreſſes himſelf: ‘ Though the monks themſelves were too ‘ fine-noſed to dabble in tan-fats, yet they kept others bred in that ‘ trade to follow their work; theſe convents having bark of their ‘ own woods, hides of the cattle of their own breeding and killing, ‘ and, which was the main, a large ſtock of money to buy at the beſt ‘ hand, and to allow ſuch chapmen as they ſold to, a long day of ‘ payment, eaſily eat out ſuch who were bred up in that vocation. ‘ Whereupon in the one-and-twentieth of king Henry VIII. a ſtatute ‘ was made that no prieſt either regular or ſecular ſhould on heavy ‘ penalties hereafter meddle with ſuch mechanic employments.’

Sanctuaries, of which there were many, as at Weſtminſter, Croyland, St. Burien's, St. John of Beverley, and other places, were an intolerable grievance on the public. Stowe, in his Chronicle, pag. 443. complains of them in theſe words: ‘ Unthrifts riot and run in debt ‘ upon the boldneſs of theſe places; yea and rich men run thither

* It is ſaid that in the ninth century there were in this kingdom more monks than military men; and to this bad policy ſome have ſcrupled not to attribute the ſucceſs of the Danes in their ſeveral invaſions.

‘ with

'with poor men's goods, where they build; there they ſpend, and 'bid their creditors go whiſtle them; men's wives run thither with 'their huſband's plate, and ſay they dare not abide with their huſ-'bands for beating them; thieves bring thither their ſtolen goods, 'and live thereon; there they deviſe robberies; nightly they ſteal 'out, they rob and reave, and kill, and come in again as though 'thoſe places gave them not only a ſafe-guard for the harm they have 'done, but a licence to do more.'

Add to all theſe, other miſchiefs; ſuch as concubinage, criminal connections between the religious of one ſex and the other, the inevitable conſequences of thoſe prohibitions and reſtraints impoſed on the clergy, as well ſecular as regular *.

Undoubtedly theſe evils co-operating with motives of a political nature, were the cauſes of that reformation, for which even at this diſtance of time we have abundant reaſon to be thankful: it cannot be denied that ſome of the principal agents in that revolution were actuated by the nobleſt motives, namely, zeal for the honour of God; and whether the objections againſt it, that it was effected by unjuſtifiable means, ſuch as corruption, ſubornation, and the invaſion of corporate rights, ſanctified by law and uſage: whether all or any of theſe are admiſſable in a ſubject of ſo important a nature as the advancement of learning, and the exerciſe of true religion, is a queſtion that has already been diſcuſſed by thoſe who were beſt able to decide upon it, and will hardly ever again become a ſubject of controverſy.

CHAP. II.

THE accounts herein before given of the gradual improvement of muſic, and the ſeveral extracts from manuſcripts, herein before contained, may ſerve to ſhew the ſtate of the ſcience in this

* And yet it ſeems that the licentiouſneſs of the regulars was not general throughout this kingdom, even in the moſt corrupt ſtate of clerical manners, for lord Herbert of Cherbury relates, that upon the viſitation of religious houſes it was found that ſome ſocieties behaved ſo well, that their lives were not only exempt from notorious faults, but their ſpare time was beſtowed in writing books, painting, carving, graving, and the like exerciſes: and in the preamble to the ſtatute of 27 Hen. VIII. cap. 28. is this remarkable declaration, 'In the greater monaſteries, thanks be to God, religion is right well obſerved 'and kept up.'

country in or about the fifteenth century; and it remains now to ſpeak of its application, or, in other words, to take a view of the practice of it amongſt us. And firſt it will appear that as it was become eſſential to the performance of divine ſervice, it was uſed in all cathedral and collegiate churches, and that the clergy were very zealous to promote it. Of the introduction of the organ into the choral ſervice by pope Vitalianus, in the year 683, mention has already been made; and for the early uſe of that inſtrument in this kingdom we have the teſtimony of Sir Henry Spelman [in his Gloſſary, voce Organum] who, upon the authority of the book of Ramſey, relates that on the death of king Edgar the choir of monks and their organs were turned into lamentations.

Farther, William of Malmeſbury relates that St. Dunſtan, in the reign of the ſame king, gave many great bells and organs to the churches of the Weſt *; which latter he ſo deſcribes, as that they appear to have been very little different from thoſe now in uſe, viz. 'Organa ubi per æreas fiſtulas muſicis menſuris elaboratas dudum 'conceptas follis vomit anxius auras †.' And it is elſewhere ſaid that they had braſs pipes and bellows ‡. The ſame writer mentions that the organ at Malmeſbury had the following diſtich inſcribed on braſs, declaring who was the donor of it.

Organo do ſancto præſul Dunſtanus Aldelmo
Perdat hic æternum, qui vult hinc tollere, regnum. ¶

Fuller, in his Worthies of Denbighſhire, pag. 33, mentions a famous organ, formerly at Wrexham in that county, a matter of great curioſity, in reſpect that the inſtrument was erected, not in a cathedral, but in a parochial church: he ſpeaks alſo of an improve-

* It has elſewhere, viz. pag. 18, of this volume been remarked that Dunſtan was well ſkilled in muſic. There is a tradition that his harp made muſic of itſelf, thus humourouſly related by Fuller in his Church Hiſtory, pag. 128.

St. Dunſtan's harp faſt by the wall
Upon a pin did hang—a;
The harp itſelf with lye and all,
Untouch'd by hand, did twang—a.

This might have happened, ſuppoſing two ſtrings tuned in the uniſon, and the wind to have blown hard againſt the inſtrument, and this accident might ſuggeſt the invention of the inſtrument deſcribed by Kircher in the Muſurgia, tom. II. pag. 352, and lately given to the world as a new diſcovery, by the name of the harp of Æolus.

† Gul. Malmeſb. lib. V. de Pontif. inter xv. Script. Galei, pag. 366.

‡ Gul. Malmeſb. in Vitâ Aldhelmi, pag. 33.

¶ Gul. Malmeſb. de Pontif. lib. V. pag. 366.

ment of the organ by one Bernard, a Venetian, of whom he aſſerts, on the authority of Sabellicus, that he was abſolutely the beſt muſician in the world.

With reſpect to abbey and conventual churches, we meet with few expreſs foundations of canons, minor canons, and choriſters; and it may therefore well be ſuppoſed that the choral duty in each of theſe was performed by members of their own body, and by children educated by themſelves; but in cathedral churches we meet with very ample endowments, as well for vicars, or minor canons, clerks, choriſters, and lay ſingers, as for a dean, and canons or prebendaries. As to the value and extent of theſe endowments in the metropolitical churches of Canterbury and York, and the cathedrals of Durham, Wincheſter, London, Ely, Saliſbury, Exeter, Norwich, Lincoln, and many others, we are greatly at a loſs, for they having been refounded by Henry VIII. the ancient foundations were abſorbed in the modern, and it is of the latter only that there are any authentic memorials now remaining; of thoſe that retain their original conſtitution the following are ſome of the principal.

Hereford, the cathedral rebuilt in the time of William the Conqueror, and by the contributions of benefactors endowed ſo as to maintain a biſhop, dean, two archdeacons, a chancellor, treaſurer, twenty-eight prebendaries, twelve prieſt-vicars, four lay clerks, ſeven choriſters, and other officers. In aid of this foundation Richard II. incorporated the vicars choral, endowing them with lands for their better ſupport; and they exiſt now as a body diſtinct in ſome reſpects from the dean and chapter *.

Of the original endowment of the cathedral of St. Paul, little is now to be known. We learn however from Dugdale that conſiderable grants of land and benefactions in money were made for its ſupport by divers perſons at different times, as alſo for the maintenance of its members, ſo early as the time of Edward the Confeſſor. Of the minor canons the following is the hiſtory. They were twelve in number, and had anciently their habitation in and about the church-yard; but at length, by the bounty of well-diſpoſed perſons, they became enabled to meet and dine together in a common hall or refectory, on the north ſide of the church. In the year 1363 Robert de Keteryngham, rector of St. Gregory's, with licence of king

* Tanner's Notitia Monaſtica, pag. 171. 179.

Edward III. granted to the dean and chapter certain meſſuages and lands of the yearly value of vi. l. xiii. s. iv. d. to the end that the minor canons ſhould ſing divine ſervice daily in the church of St. Paul, for the good eſtate of the king, and queen Philippa his conſort, and all their children, during their lives, and alſo for their ſouls after their deceaſe. Richard II. by his letters patent in the eighteenth year of his reign, incorporated them by the ſtyle of the college of the twelve petty canons of St. Paul's church, and augmented their maintenance by a grant to them of divers lands and rents; and, 24 Henry VI. the church of St. Gregory was appropriated to them *.

At Wells alſo is a college of vicars, founded originally for the maintenance of thirteen chantry prieſts, who officiated in the cathedral. In 1347 Radulphus de Salopia, biſhop of Bath and Wells, erected a college for the vicars of the cathedral church, got them incorporated, and augmented their revenues with certain lands of his own †.

The ancient foundation of Litchfield cathedral appears to have been a biſhop, dean, precentor, chancellor, treaſurer, four archdeacons, twenty-ſeven prebendaries, five prieſt-vicars, ſeven lay-clerks or ſinging-men, eight choriſters, and other officers and ſervants ‡.

Many collegiate churches had alſo endowments for the performance of choral ſervice, as that of Southwell, in Nottinghamſhire; Beverley in Yorkſhire; Arundel in Suſſex, now diſſolved; Weſtminſter, which by the way has been ſucceſſively an abbey, a cathedral, and a collegiate church.

Some of the colleges in Oxford have alſo endowments of this kind, as namely, New college, for ten chaplains, three clerks, and ſixteen choriſters; Magdalen college for four chaplains, eight clerks, and ſixteen choriſters; All-Souls, for chaplains, clerks, and choriſters indefinitely; and in the college at Ipſwich, founded by cardinal Wolſey, was a proviſion for a dean, twelve ſecular canons, and

* The minor canons of the cathedral church of St. Paul have now a college, ſituate on the ſouth ſide of the church-yard, and near thereto is a a place called Paul's Bakehouſe Court, from whence it may be inferred that the members of that church lived together, that the rents ariſing from their eſtates ſituate in the neighbourhood of London were paid in corn, which was made into bread by their own ſervants, and baked at or near the place above-mentioned.

† Tann. 477. ‡ Ibid. 485.

eight choriſters; but the college was ſuppreſſed, and great part of the endowment alienated upon the diſgrace of the founder.

In ſome free chapels* alſo were endowments for choral ſervice, as in that of St. George at Windſor, now indeed a collegiate church, in which are a dean, twelve canons or prebendaries, thirteen vicars or minor canons, four clerks, ſix choriſters, and twenty-ſix poor alms knights, beſides other officers.

'The kynges college of our Lady by Etone beſyde Wyndeſore,' was founded by king Henry VI. anno regni 19, for a provoſt, ten prieſts, four clerks, ſix choriſters, twenty-five poor grammar-ſcholars, with a maſter to teach them, and twenty-five poor old men; and though ſome of its endowment was taken away by king Edward IV. yet it ſtill continues (being particularly excepted in the acts of diſſolution) in a flouriſhing eſtate, with ſome ſmall alteration in the number of the foundation, which now conſiſts of a provoſt, ſeven fellows, two ſchoolmaſters, two conducts, one organiſt, ſeven clerks, ſeventy king's ſcholars, ten choriſters, beſides officers and ſervants belonging to the college †.

The chapel of St. Stephen, near the great hall at Weſtminſter, firſt built by king Stephen, and afterwards rebuilt by Edward III. in the year 1347, was by the latter ordained to be a collegiate church, and therein were eſtabliſhed a dean, twelve canons ſecular, who had their reſidence in Canon, vulgarly, Channel-row, Weſtminſter, thirteen vicars, four clerks, ſix choriſts, two ſervitors, a verger, and a keeper of the chapel. The ſame king endowed this chapel or collegiate church with manors, lands, &c. to a very great value: it was ſurrendered to Edward VI. and the chapel is now the place in which the houſe of commons ſit ‡.

As to ſmall endowments for the maintenance of ſinging-men with ſtipends, they were formerly very many.

At Chriſt-church London was one for five ſinging-men, with a yearly ſalary of eight pounds each ¶. There was alſo another called Poultney college, from the founder Sir John Poultney, annexed to the pariſh church of St. Lawrence, in Candlewick, now Canon-ſtreet, London, with an endowment for a maſter, or warden, thirteen

* Free chapels were places of religious worſhip exempt from all juriſdiction of the ordinary, in which reſpect they differed from chantries, which were ever united to ſome cathedral, collegiate, or parochial church.

† Tann. 33. ‡ Newcourt's Repertorium, vol. I. pag. 745. ¶ Ibid. vol. I. pag. 319.

prieſts,

prieſts, and four choriſters, who had ſtalls, and performed divine ſervice in the chapel of Jeſus, adjoining to the church of St. Lawrence aforeſaid *. At Leadenhall Sir Simon Eyre, who had been ſome time mayor of London, erected a beautiful and large chapel, and bequeathed to the company of Drapers three thouſand marks, upon condition to eſtabliſh and endow perpetually, a maſter, or warden, five ſecular prieſts, ſix clerks, and two choriſters, to ſing daily ſervice by note in this chapel; and alſo three ſchoolmaſters and an uſher, viz. one maſter, with an uſher, for grammar, another maſter for writing, and the other for ſinging. The maſter's ſalary to be ten pounds per annum, every other prieſt's eight pounds, every clerk's five pounds ſix ſhillings and eight pence, and every choriſter's five marks; but it ſeems this endowment never took effect †. In the church of St. Michael Royal, London, which had been new built by the famous Sir Richard Whittington, ſeveral times lord mayor of London, was founded by him, and finiſhed by his executors A. D. 1424, a college dedicated to the Holy Ghoſt and the Virgin Mary, for a maſter and four fellows, all to be maſters of arts; beſides clerks, choriſters, &c. ‡ In the church of St. Mary at Warwick was an endowment by Roger, earl of Warwick, about the year 1123, for a dean and ſecular canons; this foundation was conſiderably augmented by the ſucceeding earls. ſo that at the time of the diſſolution it conſiſted of a dean, five prebendaries, or canons, ten prieſt vicars, and ſix choriſters ¶.

One thing very remarkable in all theſe foundations, except that of Eton, is, that they afforded no proviſion for an organiſt. That excellent muſician Dr. Benjamin Rogers, who was very well verſed in the hiſtory of his own profeſſion, once took notice of this to Anthony Wood: and, conſidering that the uſe of organs in divine ſervice is almoſt coeval with choral ſinging itſelf, to account for it is ſomewhat difficult; it ſeems however not improbable that in moſt cathedral, and other foundations for the performance of divine ſervice, the duty of organiſt was diſcharged by ſome one or other of the vicars choral. In the ſtatutes of Canterbury cathedral proviſion is made for players on ſackbuts and cornets, which on ſolemn occaſions might probably be joined to, or uſed in aid of the organ ‖.

* Tann. Notit. pag. 319. † Ibid. pag. 325. ‡ Ibid. ¶ Ibid. 570.

‖ There have been but very few foundations of colleges ſince the diſſolution of monaſteries,

The foregoing notices refer ſolely to that kind of muſic which was uſed in the divine offices; but over and above the ſeveral muſical confraternities formerly ſubſiſting in different parts of this kingdom, a ſet of men, called ſtipendiary prieſts, derived a ſubſiſtence from the ſinging of maſſes, in chantries endowed for that purpoſe, for the ſouls of the founders *. In the cathedral church of St. Paul were no fewer of theſe than forty-ſeven; and in the church of St. Saviour, Southwark, was a chantry, with an endowment for a maſs to be ſung weekly on every Friday throughout the year, for the ſoul of the poet Gower, the author of the Confeſſio Amantis. The common price for a maſs was four pence, or for two thouſand forty marks, which it ſeems could be only the mode of payment where the ſervice was occaſional, ſince the endowment muſt be ſuppoſed to have in a great meaſure aſcertained the ſtipend, and this was ſometimes ſo conſiderable, as to occaſion as much ſolicitation for a chantry as for ſome other eccleſiaſtical benefices. Chaucer mentions it to the credit of his parſon, that he did not flock to St. Paul's to get a chantry. Theſe ſuperſtitious foundations ſurvived the fate of the monaſteries but a very ſhort time, for they,

teries, except thoſe of Henry VIII. In the only one that can now be recollected, that of Dulwich, founded by Alleyn the player, in the reign of James I. proviſion is made by the ſtatutes that the children there educated ſhould be taught prick-ſong; and for that purpoſe, and for performing the ſervice of the chapel, one of the fellows is required to be a ſkilful organiſt. Of this worthy man, Mr. Edward Alleyn, the honour of his profeſſion, there is a well-written life, the work of the late Mr. Oldys, in the Biographia Britannica. In his time it is ſaid that there were no fewer than nineteen playhouſes in London. Prynne's Hiſtrio-maſtix, pag. 492, which are two more then are enumerated in the Preface to Dodſley's collection of old plays; the two omitted in Dodſley's account are ſaid by Prynne to have been, the one in Biſhopſgate-ſtreet, and the other on Ludgate-hill. The ſituation of the former of theſe may poſſibly be yet aſcertained: Fuller, Worthies in London, pag. 223, ſays that Alleyn was born in the pariſh of Biſhopſgate, near Devonſhire-houſe, where now is the ſign of the Pie. Now it may be proved, by inconteſtible evidence, that the Magpie alehouſe, ſituate on the eaſt ſide of Biſhopſgate-ſtreet, between Houndſditch and Devonſhire-ſtreet, with the adjacent houſes, are part of the eſtate with which Alleyn endowed his college, and they are now actually held under leaſes granted by the college. It is therefore to be ſuppoſed, as the Pie was the place of his birth, and continued to be part of his eſtate to the time of his death; that it was alſo his dwelling during his life; and if ſo, where was the playhouſe in Biſhopſgate-ſtreet ſo likely to be as at the Magpie? Add to this that the very houſe, now in being, is unqueſtionably as old as the time of James I. for the fire never reached Biſhopſgate; it fronts the ſtreet, and the garden behind it was probably the ſcite of the playhouſe.

* This ſuperſtitious ſervice was uſually performed at ſome particular altar, but oftner in a ſmall chapel, of which there were many in all the cathedral and collegiate, and in ſome pariſh churches in this kingdom. Vide Godolphin's Repertorium Canonicum, pag. 329. Fuller's Church Hiſtory, book VI. pag. 350. Weever's Funeral Monuments, pag. 733.

together with free chapels, were granted to Henry VIII. by the parliament in 1545, and were diſſolved by the ſtatute of 1 Edw. VI. chap. 14.

Such was the nature of the monaſtic inſtitution, and ſuch the ſtate of eccleſiaſtical muſic among us, in the ages preceding the Reformation, in which indeed there ſeems to be nothing peculiar to this country, for the ſame ſyſtem of eccleſiaſtical policy prevailed in general throughout Chriſtendom. In Italy, in Germany, in France, and in England, the government of abbies and monaſteries was by the ſame officers, and the diſcipline of religious houſes in each country very nearly the ſame, ſaving the difference ariſing from the rule, as it was called, of their reſpective orders, as of St. Auguſtine, St. Benedict, and others, which each houſe profeſſed to follow. This uniformity was but the effect of that authority which, as ſupreme head of the church, the pope was acknowledged to be inveſted with, and which was conſtantly exerted in the making and promulging decretals, conſtitutions, canons, and bulls, and all that variety of laws, by whatſoever name they are called, which make up the Corpus Juris Canonici: add to theſe the acts of provincial councils, and eccleſiaſtical ſynods, the ultimate view whereof ſeems to have been the eſtabliſhment of a general uniformity of regimen and diſcipline in all monaſtic foundations, as far as was conſiſtent with their ſeveral profeſſions.

In aid of theſe, the ritualiſts, who are here to be conſidered as commentators on that body of laws above referred to, have with great preciſion not only enumerated the ſeveral orders in the church *, but

* Beſides the orders of biſhops, prieſts, and deacons, there are both in the Romiſh and Greek churches others of an inferior degree, though as to their number there appears to be a great diverſity of ſentiments. Baronius aſſerts it to be five, viz. ſubdeacons, acolythiſts, exorciſts, readers, and oſtarii, or door-keepers; others make them a much greater number, including therein pſalmiſtæ, or ſingers, and the inferior officers employed in and about the church. The duty of each may in general be inferred from their names, except that of the acolythiſts, which appears to have been originally nothing more than to light the candles of the church, and to attend the miniſters with wine for the euchariſt. Biſhop Hall has exhibited a very lively picture of an acolythiſt in the exerciſe of his office in the following lines:

'To ſee a laſie dumbe Acolithite
'Armed againſt a deuout flyes deſpight
'Which at th' hy altar doth the chalice uaile,
'With a broad flie-flappe of a peacocke's tayle,
'The whiles the likerous prieſt ſpits every trice
'With longing for his morning ſacrifice.'

Virgidemiarum, edit. 1602, pag. 100.

And

have alſo preſcribed the duty of every perſon employed in the ſacred offices. In conſequence whereof we find that the power and authority of an abbot, a prior, a dean, were in every reſpect the ſame in all countries where the papal authority was ſubmitted to; and the ſame may be ſaid of the duties of the canons or prebendaries, the precentor, the choriſts, and other officers in all cathedral churches. One very remarkable inſtance of that uniformity in government, diſcipline, and practice, is that of the epiſcopus puerorum, mentioned in a preceding chapter of this volume, which is there ſhewn to be common to France and England, and probably prevailed throughout the weſtern church; for the traces of it are yet remaining in the reformed churches, as in Holland, and many parts of Germany.

The rule of beſtowing on minor canons, or vicars choral, livings within a ſmall diſtance of a cathedral church, is generally obſerved by deans and their chapters throughout this kingdom, and by thoſe of other countries *.

And yet, notwithſtanding the ſeeming inſignificance of this order, we meet with an endowment, perhaps the only one ever known in this kingdom, at Arundel in Suſſex, for a maſter and twelve ſecular canons, three deacons, three ſubdeacons, two acolites, ſeven choriſters, two ſacriſts, and other officers; but it was ſuppreſſed at the time of the general diſſolution of religious houſes.

* In the tales of Bonaventure des Periers, valet de chambre to Margaret queen of Navarre, is the following pleaſant ſtory, which proves at leaſt that this was the uſage in France.

In the church of St. Hilary, at Poitiers, was a ſinging-man with a very fine countertenor voice; he had ſerved in the choir a long time, and began to look to his chapter for preferment; to this end he made frequent applications to the canons ſeverally, and received from them the moſt favourable anſwers, and promiſes of the firſt benefice that ſhould become vacant, but when any fell he had the mortification to ſee ſome other perſon preferred to it. Finding himſelf thus frequently diſappointed, he thought of an expedient to make his good maſters the canons aſhamed of themſelves; he got together a few crowns, and affecting ſtill to court them, invited them to a dinner at his houſe; they accepted his invitation, but, conſidering the ſlender circumſtances of the man, ſent in proviſions of their own for the entertainment, which he received with ſeeming reluctance, but nevertheleſs took care to have ſerved up to them: in ſhort, he ſet before his gueſts a diſh of an uncommon magnitude, containing fleſh, ſome ſalt and ſome freſh, fowl, ſome roaſt and ſome boiled, fiſh, roots, pulſe, herbs, and ſoups of all kinds; in a word, all the proviſions that had been ſent in. No man being able to eat of this ſtrange meſs, each began to hope that his own proviſion would be ſet on the table, but the ſinging-man gave them to underſtand that all was before them; and perceiving their diſguſt, he thus addreſſed them: 'My maſters, ſaid he, the diſh that I propoſed for your entertainment diſ-'pleaſes ye, are not the ingredients good in their kind that compoſe it? Are not capons, 'are not pigeons and wild-fowl, are not trout, carp, and tench, are not ſoups, the rich-'eſt that can be made, excellent food? True, you ſay, they are ſo ſeparately, but they 'are naught being mixed and thus jumbled together. Even ſo are you my worthy friends; 'every one of ye ſeparately has for theſe ten years promiſed me his favour and patronage,

'each

CHAP. III.

HAVING treated thus largely of eccleſiaſtical, it remains now to purſue the hiſtory of ſecular muſic, and to give an account of the origin of ſuch of the inſtruments now in uſe as have not already been ſpoken of. What kind of muſic, and more particularly what inſtruments were in uſe among the common people, and ſerved for the amuſement of the ſeveral claſſes of the laity before the year 1300, is very difficult to diſcover: it appears however that ſo early as the year 679, the biſhops and other eccleſiaſtics were uſed to be entertained at the places of their ordinary reſidence with muſic; and, as it ſhould ſeem, of the ſymphoniac kind; and that by women too, for in the Roman council, held on Britiſh affairs anno 679, is the following decree. 'We 'alſo ordain and decree that biſhops, and all whoſoever profeſs the 'religious life of the eccleſiaſtical order, do not uſe weapons, nor 'keep muſicians of the Female ſex, nor any muſical concerts what-'ſoever *; nor do allow of any buffooneries or plays in their pre-'ſence. For the diſcipline of the holy church permits not her faith-'ful prieſts to uſe any of theſe things, but charges them to be em-'ployed in divine offices, in making proviſion for the poor, and for 'the benefit of the church. Eſpecially let leſſons out of the divine 'oracles be always red for the edification of the churches, that the

'each has flattered me with the hopes of his aſſiſtance in procuring for me ſuch a benefice 'in the church, ſuch a proviſion for the remainder of my life, as my ſervices in the choir 'intitle me to. What have ye done for me in all this time? and how much better in your 'collective capacity are ye than this nauſeous mixture of viands which ye now deſpiſe?' Here he ended his reproaches, and ordering the table to be covered with ſuch fare as was fit to entertain them with, they dined, and left him with an aſſurance that he ſhould ſoon be provided for, which ſhortly after he was, to his great ſatisfaction.

* Thoſe of the clergy who entertained a real love for muſic, were by this decree and a ſubſequent canon totally reſtrained from the practice of it for their recreation; the decree forbids ſocial harmony; and by the fifty-eighth of king Edgar's canons, made anno 960, is an expreſs charge 'That no prieſt be a common rhymer, nor play on any muſical inſtrument 'by himſelf or with any other men, but be wiſe and reverend as become his order.' Vide Johnſon's Eccleſiaſtical Laws, tit. Canons made in King Edgar's Reign. As to the decree of the council of 679, above mentioned, it is confined to the ſinging of females at private meetings; but it ſeems that before that time girls were uſed to ſing in the churches; for by a canon of a council held in France anno 614, it is expreſsly forbidden.

'minds of the hearers may be fed with the divine word, even at the 'very time of their bodily repaſt.'

Of inſtruments in common uſe, it is indiſputable that the triangular harp is by far of the greateſt antiquity. Vincentio Galilei aſcribes the invention of it to the Iriſh; but Mr. Selden ſpeaks of a coin of Cunobeline, which he ſeems to have ſeen, with the figure on the reverſe of Apollo with a harp *, which at once ſhews it to have been in uſe twenty-four years before the birth of Chriſt, and furniſhes ſome ground to ſuppoſe that it was firſt conſtructed by thoſe who were confeſſedly the moſt expert in the uſe of it, the ancient Britiſh bards.

The above account of the harp leads to an enquiry into the antiquity of another inſtrument, namely, the Cruth or Crowth, formerly in common uſe in the principality of Wales. In the Collectanea of Leland, vol. V. pag. . . amongſt ſome Latin words, for which the author gives the Saxon appellations, Liticen is rendered a Cnuð †.

The inſtrument here ſpoken of is of the fidicinal kind, ſomewhat reſembling a violin, twenty-two inches in length, and an inch and half in thickneſs. It has ſix ſtrings, ſupported by a bridge, and is played on with a bow; the bridge differs from that of a violin in that it is flat, and not convex on the top, a circumſtance from which it is to be inferred that the ſtrings are to be ſtruck at the ſame time, ſo as to afford a ſucceſſion of concords. The bridge is not placed at right angles with the ſides of the inſtrument, but in an oblique direction; and, which is farther to be remarked, one of the feet of the bridge goes through one of the ſound holes, which are circular, and reſts on the inſide of the back; the other foot, which is proportionably ſhorter, reſting on the belly before the other ſound-hole.

Of the ſtrings, the four firſt are conducted from the bridge down the finger-board, as thoſe of a violin, but the fifth and ſixth, which are about an inch longer than the others, leave the ſmall end of the neck about an inch to the right. The whole ſix are wound up ei-

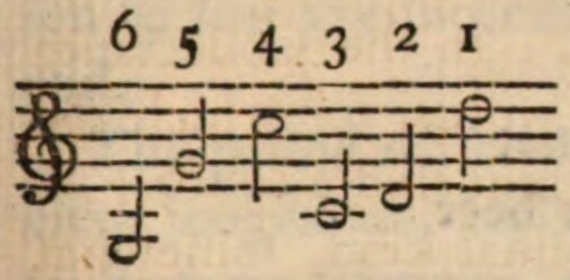
* Notes on Drayton's Polyolbion, Song VI.

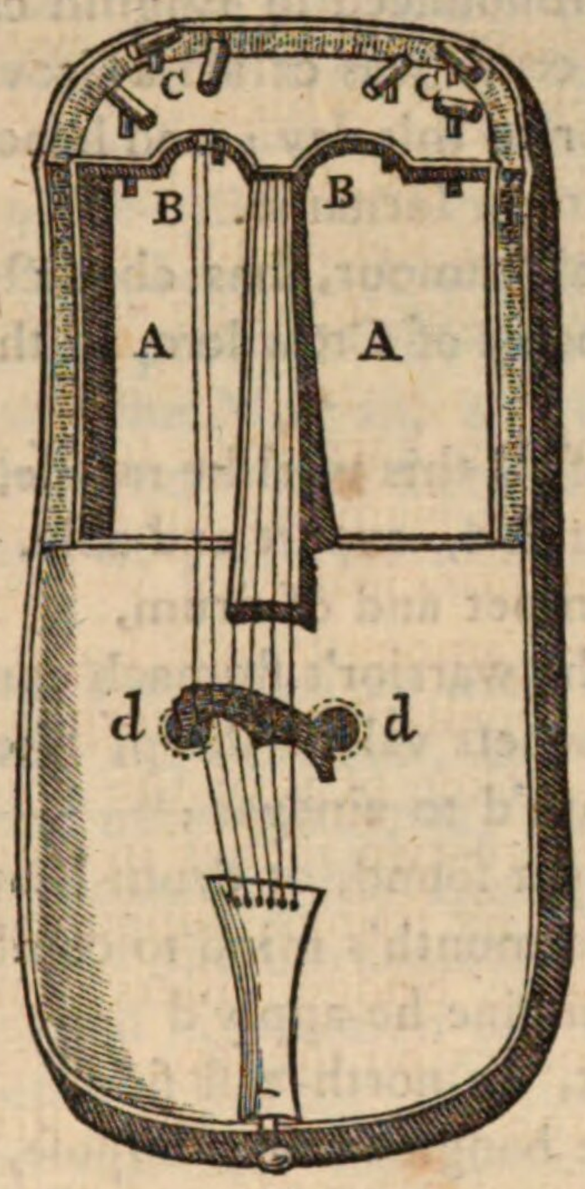
† Carpentier, in his Supplement to the Gloſſary of Du Cange, lately publiſhed, gives the word Lituicenes, which he explains, players on wind inſtruments. This appellative is not formed of Liticen, but of Lituus, which is a wind inſtrument, and therefore he is right. Walther, in his Muſical Lexicon, for Lituus gives Tubam curvam, and ſuppoſes it to mean the Chalameau, which ſee in Merſennus; but more probably it is the cornet, to which the Lituus of the Jews in Kircher bears a near reſemblance.

ther

ther by wooden pegs in the form of the letter T, or by iron pins, which are turned with a wreſt like thoſe of a harp or ſpinnet. The figure, together with the tuning of this ſingular inſtrument is here given.

Tuning of the Cruth.





AA The apertures for the hand.
BB The ſtrings conducted under the end board.
c c The pegs.
d d The ſound-holes.

Of the tuning it is to be remarked that the ſixth and fifth ſtrings are the uniſon and octave of G, the fourth and third the ſame of C, and the ſecond and firſt the ſame of D; ſo that the ſecond pair of ſtrings are a fourth, and the third a fifth to the firſt.

Touching the antiquity of the cruth, it muſt be confeſſed there is but little written evidence to carry it farther back than to the time of Leland; nevertheleſs the opinion of its high antiquity is ſo ſtrong among the inhabitants of the country where it is uſed, as to afford a probable ground of conjecture that the cruth might be the prototype of the whole fidicinal ſpecies of muſical inſtruments.

Another kind of evidence of its antiquity, but which tends alſo to prove that the cruth was not peculiar to Wales, ariſes from a diſcovery lately made, and communicated to the Society of Antiquarians, reſpecting the abbey church of Melroſs in Scotland, ſuppoſed to have

been built about the time of Edward II. It ſeems that among the outſide ornaments of that church, there is the figure of the inſtrument now under conſideration very little different from the repreſentation above given of it.

The word Cruth is pronounced in Engliſh crowth, and corruptly crowd: a player on the cruth was called a Crowther or Crowder, and ſo alſo is a common fidler to this day; and hence undoubtedly Crowther or Crowder, a common ſurname.

Butler, with his uſual humour, has characterized a common fidler, and given him the name of Crowdero, in the following paſſage:

I'th' head of all this warlike rabble,
Crowdero march'd, expert and able.
Inſtead of trumpet and of drum,
That makes the warrior's ſtomach come,
Whoſe noiſe whets valour ſharp, like beer
By thunder turn'd to vinegar;
(For if a trumpet ſound, or drum beat,
Who has not a month's mind to combat?)
A ſqueaking engine he apply'd
Unto his neck, on north-eaſt ſide,
Juſt where the hangman does diſpoſe,
To ſpecial friends, the knot of nooſe:
For 'tis great grace, when ſtateſmen ſtraight
Diſpatch a friend, let others wait.
His warped ear hung o'er the ſtrings,
Which was but ſouſe to chitterlings;
For guts, ſome write, ere they are ſodden,
Are fit for muſick, or for pudden:
From whence men borrow ev'ry kind
Of minſtrelſy, by ſtring or wind.
His griſly beard was long and thick,
With which he ſtrung his fiddle-ſtick,
For he to horſe-tail ſcorn'd to owe,
For what on his own chin did grow.

HUD. part I. canto II. v. 105.

Upon

Upon which paſſage it may be queſtioned why the poet has choſe to make the North-Eaſt ſide the poſition of the inſtrument; the anſwer may be this: that of the four cardinal points the eaſt is the principal, it being from thence that the day firſt appears; ſuppoſing then the face to be turned to the eaſt, and in ſuch a caſe as this, cæteris paribus, any circumſtance is a motive for preference, the left is the north ſide, and in this ſituation the inſtrument being applied to the neck, will have a north-eaſt direction.

The inſtrument above ſpoken of is now ſo little uſed in Wales, that there is at preſent but one perſon in the whole principality who can play on it, his name is John Morgan, of Newburgh, in the iſland of Angleſey; and, as he is now near ſixty years of age, there is reaſon to fear the ſucceſſion of performers on the cruth is nearly at an end.

The period which has been filled up with the account of the ancient jougleours, violars, and minſtrels, and more eſpecially the extracts from Chaucer, and other old poets, furniſh the names of ſundry other inſtruments, as namely, the Lute, the Getron or Cittern, the Flute, the Fiddle, and the Cornamuſa, or Bagpipe, which it is certain were all known, and in common uſe before the year 1400.

The book herein before cited by the title of Bartholomæus de Proprietatibus Rerum, furniſhes the names of ſundry other inſtruments, with a deſcription of their ſeveral forms and uſes, and contains beſides, a brief diſcourſe on the ſcience of muſic in general. As tranſlated into Engliſh by Treviſa, it is, for many reaſons to be looked on as a great curioſity; for, not to mention the great variety of learning contained in it, the language, ſtyle, and ſentiment are ſuch, as render it to a very great degree inſtructive and entertaining. Numberleſs words and phraſes, not taken notice of by any of our lexicographers, and which are now either become totally obſolete, or are retained only in particular parts of this kingdom, are here to be met with, the knowledge whereof would greatly facilitate the underſtanding of the earlier writers. In ſhort, to ſpeak of the tranſlation of Bartholomæus by Treviſa, it is a work that merits the attention of every lover of antiquity, every proficient in Engliſh literature. The latter part of the nineteenth and laſt book is wholly on muſic, and is unqueſtionably the moſt ancient

cient treatiſe on the ſubject in the Engliſh language extant in print. The latter of theſe reaſons would alone juſtify the inſertion of it in this place.

A ſhort account of Bartholomæus, and of this his work, together with ſome extracts from it, has been given in a foregoing chapter: here follows the proem to it, a ſingular ſpecimen of old Engliſh poetry.

Eternal lawde to God, gretteſt of myght
Be herely yeue of euery creature,
Whyche of his goodneſſe ſendyth grace
To ſondry folke as bleſſyd auenture,
Whoſe ſpyryte of counſell comforteth full ſure,
All ſuche as luſte to ſeeke for ſapience,
And makyth them wyſe by grete intelligence.

As thus where men full naturally deſire
Of ſundry thynges and meruels for to knowe,
Of erthe, of ayre, of water, and of fire,
Of erbe and tree whyche groweth both hyge and lowe,
And other thynges as nature hath them ſowe,
Of thyſe the knowlege compyth by Goddis grace,
And of all thynge that reaſon may them brace.

Whan I beholde the thynges naturall,
Gadryd by grace ſent from the Holy Ghoſt,
Briefly compyled in bokes ſpecyall,
As Bartholomewe ſheweth and eke declaryth moſt,
Than I rejoyce, remembrynge euery coſte,
How ſome countree hath grete commodite,
Some rote, ſome frute, ſome ſtoon of hyghe degree.

Prayſed be God, whyche hath ſo well enduyd
The auctor wyth grace de Proprietatibus
To ſe ſo many naturall thynges renewd,
Whych in his boke he hath compyled thus,
Where thrugh by redynge we may comforte us,
And wyth conceytes dyuers fede our mynde,
As bokes empryntid ſhewyth ryght as we fynde.

By Wyken de Worde, which thrugh his dyligence
Emprentyd hath at prayer and delyre
Of Roger Thorney, mercer, and from thens
This mocion sprange to sette the hertes on fyre
Of suche a loue to rede in euery shire,
Dyuers maters in voydynge dylnesse,
Eyke as this boke hath shewed to you expresse,

And many an other wonderful conceyte
Shewyth Bartholowe de Proprietatibus,
Whyche beseyed hymselfe to take the swete receyte
Of holsom cunnynge, his tyme dyspendynge thus,
Geuynge example of vertue glorious,
Bokes to cherysh, and make in sondry wyse
Vertue to folowe and idleneſſe to dispyse.

For in this worlde, to rekon euery thynge
Plesure to man there is none comparable,
As is to rede and understondynge
In bokes of wysdome they ben so delectable,
Whiche sowne to vertue and ben profytable;
And all that loue suche vertue ben full glade
Bokes to renewe and cause theym to be made.

And also of your charyte call to remembraunce
The soul of William Caxton, first prynter of this boke
In Laten tonge at Coleyn hymself to auaunce
That euery well dispoſyd man may thereon loke;
And John Tate the yonger joye mote he broke
Whiche late hathe in Englonde doo make this paper thynne
That now in our Englysh this boke is printed inne.

That yong and olde thrugh plente may reioyse
To gyue theym self to good occupacion,
And ben experte as shewyth the comyn voyce,
To voyde alle vyce and defamacyon,
For idylneſſe all vertue put adowne,

Than

Than rede and ſtudie in bokes vertuouſe,
So ſhall thy name in heuen be glorioufe.

For yf one thyng myght laſt a M. yere,
Full ſone comyth aege that frettyth all away;
But lyke as Phebus wyth hys bemes clere
The mone repeyreth as bryght as ony day,
Whan ſhe is waſtyd ryght ſo may we ſay
Thiſe bokes old and blinde, whan we renewe
By goodly pryntyng they ben bryht of hewe.

Then all that cauſe the good contynuaunce,
And helpe ſuche werke in furtheryng to their mizt
Ben to be ſette in good remembraunce,
For ſuche deſerue reward of God all myght,
They put aſyde both wyked thought and ſyght,
And cauſe full often rygyte good gouernaunce,
Wrouten whyche ſynne wold hym ſelf auaunce.

Now glorpous God that regneſt one in thre,
And thre in one, graunt vertue myght and grace
Unto the prynter of this werke, that he
May be rewarded in thy heavenly place;
And whan the worlde ſhall come before thy face,
There to receyve according to deſert
Of grace and mercy make hym then expert.

Batman, who, as is above ſaid, in 1582, publiſhed an edition of the book De Proprietatibus Rerum, took great liberties with Treviſa's tranſlation, by accommodating the language of it to his own time, a very unwarrantable practice in the editor of any ancient book; he may however be ſaid in ſome reſpects to have made amends for this his error, by the additions of his own which he has occaſionally made to ſeveral ſections of his author. Here follows that part of the nineteenth book above referred to, taken verbatim from the edition of Wynken de Worde, with the additions of Stephen Batman, diſtinguiſhed as they occur.

De

De Musica.

'As arte of nombres and mesures serupth to diuinite, so doth 'the arte of melody for musyk; by the whyche accorde and melody is 'knowe in sowne. and in songe is nedeful to know mysyk meanynge 'of holy writte; for it is sayd that the worlde is compowned and 'made in a certayne and proporcion of armeny, as Ysyder * sayth 'libro tertio.

'And it is sayd that heuen gooth aboute wyth consonancye and 'acorde of melody. For musyk meuyth affeccions, and exciteth the 'wyttes to dyuerse dyspolycyons. Also in bataylle the noyse of the 'trompe comfortyth werrypours, and the more stronge that the trom'pynge is, the more stronge and bolde men ben to fyghte: and com'fortyth shypmen to suffre alle the dyseases and trauelle. And com'forte of voys pleasyth and comfortyth the hert, and inwyttes in all 'dysease and trauelle of werks and werynesse. And musyk aba'tyth maystry of cuyl spyrytes in mankynde, as we rede of Da'uyd that delynered Saul of an unclene spyryte by crafte of melodye. 'And musyk excyteth and comfortyth bestis and serpentes, foules 'and delphines to take hede therto; and so veynes and synewes of 'the body and puls therof; and so all the lymmes of the body ben 'socied togyder by vertue of armenye as Isider sayth. Of Mu'syk ben thre partyes, Armonica, Methymica, and Metrica. Armo'nica dysyngueth grete and smalle in sownes, and hyghe and lowe, 'and proporcyonall chaungyng of voys and of sowne. And Ar'monia is swete accorde of songe, and cometh of due proporcyon in 'dyuerse voyces, other blastes towchynge and smytynge sownes: 'for, as Isider sayth, sowne comyth of voys, as of mouthe and 'jowes; other of blaste, as of trompes and pypes; other of touch'inge and smytynge of cymbale and harpe; and other suche that 'sowneth wyth smytynge and strokes. Voys comyth to one accorde, 'as Hugucyon † sayth, for in all melodye nedyth many voys, 'other sownes, and that accordyng; for one voys pleasyth not so

* Isidore, bishop of Sevil.

† Supposed to be Hugotio, duke of Pisan, in Greece; surnamed Flagiolanus, from his being a scourge to the Florentines. He flourished about 1320, and was a man of letters, but his writings are not known. Batm.

‘ moche as the voys and ſonge of the Gnokken *, and yf many dyſ=
‘ cordith, the voys pleſith not; for of ſuche dyſcorde compth not ſonge,
‘ but howlynge other yellynge; but in many voyces accordynge in
‘ one is proporcyon of armony and melodye other ſwete ſymphonia.
‘ And ſo Iſyder ſayth that ſymphonia is temperate modulacyon, ac=
‘ cordynge in ſownes highe and lowe. And by this armony hyghe
‘ voys acordyth, ſo that yf one diſcordyth it greueth the herynge;
‘ and ſuche acordynge of voys hyghte Enphonia, that is ſwetneſſe of
‘ voys, and hyghte alſo Melodya, and hath that name of ſwetneſſe
‘ and of Mel, that is Honey; and the contrary is called Dyaphonia,
‘ fowle voys and dyſcordyng. To make melodye of armony nedyth
‘ diaſtema, dieſis, tonus, iperludius, podorius, arſis, theſis, and
‘ ſwete voys and temperate ſowne. Dyaſtema is a conenable ſpace
‘ of two voyces, other of moo, acordynge. Dieſis is the ſpace and
‘ doynge of melodye, and chaungynge out of one ſowne in to an=
‘ other. Tonus is the ſharpneſſe of voys, and is difference and quan=
‘ titie of armony, and ſtandyth in accent and tenor of voys. And
‘ muſicyons maketh thereof fyftene partyes. Iperludius is the laſte
‘ thereof and mooſt ſharpeſt; and Podorius is mooſt heavy of alle, as
‘ Iſyder ſayth. Arſis is reryngе of voys, and is the beginning of
‘ ſonge. Theſis is ſettynge, and is the ende, as Iſyder ſayth;
‘ and ſo ſonge is the bendynge of the voys, for ſome paſſeth ſtreighte,
‘ as he ſayth, and is to fore ſonge. And euery uoys is ſowne, and
‘ not ayen warde; for ſowne is the obiecte of herynge, for all that is
‘ perceyued by herynge is called ſowne, as breking of trees, ſmytyng
‘ togyder of ſtones, hurlynge and ruſhyng of waues and of wynde,
‘ chytterynge of byrdes, lowynge of beeſtys, voys and gronynge of
‘ men, and ſmytynge of organes. And a voys is properly the ſowne
‘ that compth of the mouthe of a beeſt; and ſowne compth of ayre
‘ ſmytte ayenſt an harde body; and the ſmytynge is ſooner ſeen than
‘ the ſowne is herde, and the lyghtnyng is ſooner ſeen than the
‘ thondre is herde. A voys is mooſt thyne ayre, ſmytte wyth the
‘ wreſte of the tonge; and ſome voys ſygnyfyeth and tokenyth by
‘ kynde, as chytterynge of byrdes and gronyng of ſyke men. And
‘ ſome tokenyth at wylle, as the voys of a man that is ordeyned,
‘ and there ſhape by heſte of reaſon to telle out certain wordes. The

* Cuckoe. Batm.

‘ voys

‘ voys berith forthe the worde, and the worde that is in the thoughte
‘ maye not come oute but by helpe of the voys that it oute bryngeth.
‘ And so fyrst the inwytte gendrith a worde in the thoughte, and put=
‘ tyth it afterwarde out at the mouthe by the voyce; and so the worde
‘ that is gendryd and conteyned by inwytte, compth oute by the voys
‘ as it were by an instrumente, and is knowe. The voyce that is
‘ dyspoſyd to songe and melodye hath thise propryetees, as Isyder
‘ sayth. Voyces he sayth ben smalle, subtill, thicke, clere, sharpe,
‘ and shylle. In subtyll voys the spyryte is not strong, as in chyl=
‘ dren and in wymmen; and in other that haue not grete synews,
‘ stronge and thycke; for of smalle strynges compth smalle voys and
‘ subtyll. The voyces ben satte and thyck whan moche spyryte
‘ compth out, as the voys of a man. The voys is clere that sownyth
‘ well, and ryngeth wythout any hollowneſſe. Sharpe voyces ben full
‘ hyghe, shylle voyces ben lowde, and drawth a longe, and fylleth
‘ soone all the place, as the noyce of trumpes. The harde voys is
‘ hoſe, and also the harde voys is grymme and grysely whan the
‘ sowne therof is vyolente, and as the sowne of thondre, and of a felde
‘ bete with grete malles. The rough voys is hoſe and sparpyd by
‘ smalle, and is stuffyd and dureth not longe, as the sowne of erthen
‘ vessell. Voys uniuolenta * is nesſhe † and plyaunt. That name
‘ uniuolenta ‡, of Viuo, that is a lytyll belle nesſhly bende, The
‘ perfyghte voys is hyghe, swete, and stronge and clere; hyghe to be
‘ well herde, clere to fylle the eeres; swete to pleyſe, and not to fere
‘ the herynge, and to comfort the hertes to take hede thereto. Yf
‘ ought herof fayleth, the voys is not perfyghte, as Yſyder sayth.
‘ Here ouer is armonia of organes, that compth of blaſte whan cer=
‘ tayn instrumentes ben craftely made and duly blowe, and peuyth
‘ by quantyte of the blaſte craftly, dyuers by dyuerſite of organes
‘ and instrumentes, as it fareth of organes, trompes, and pipes, and
‘ other suche that peuyth dyuerſe sownes and noyce. Organum is a
‘ generall name of all instrumentes of muſyk, and is netheleſſe spe=
‘ cyally a proprete to the instrument that is made of many pipes,
‘ and blowe wyth belowes. And now holy chyrche uſeth oonly this
‘ instrument of muſyk, in proſes, sequences, and ymynes; and for=

* Vinolenta. Batm. † Soft. Batm. ‡ Vino. Batm.

‘ ſakyth for men’s uſe of mynſtraiſye all other inſtrumentes of ‘ muſyk *.

‘ The Turenes founde fyrſte the trompe. Virgil ſpekyth of them, ‘ and ſayth that the voys of the trompe of Turene lowyth in the ‘ ayre †. When in olde tyme uſyd trompes in battayle to fere and ‘ affraye theyr enmyes, and to comforte theyre owne knyghtes and ‘ fyghtynge men; and to comforte horſe of werre to fyghte and to reſe ‘ and ſmyte in the batayle; and tokenyth worſhip wyth victory in the ‘ fyghtynge, and to call them ayen that begyn to fle. And uſyd alſo ‘ trompettes in feeſtys to call the people togider, and for beſineſſe in ‘ prayſynge of God. And for cryenge of welthe of joye the He- ‘ brewes were commaunded to blowe trompettes in batayle, in the ‘ begynnynge of the newe mone, and to cryе and warne the comynge ‘ of the Jubile, the yere of grace with noyce of trompes, and to cryе ‘ and reſte to all men. As Iſyder ſayth libro xviii°.

‘ A trompe is properly an inſtrument ordeyned for men that fyght- ‘ eth in batayle, to cryе and to warne of the ſygnes of batayle. And ‘ where the cryers voys maye not be herde for noyſe, the noyſe of the ‘ trompe ſholde be herde and knowen. And Tuba hath that name as ‘ it were Tona, that is holowe wythin, and full ſmothe for to take ‘ the more brethe, and is rounde wythout, and ſtreyghte atte the ‘ trompers mouth, and brode and large at the other ende; and the ‘ tromper with his honde putteth it to his mouth, and the trompe is ‘ rulyd upwarde and downwarde, and holde forth ryght; and is dy- ‘ uerſe of noyſe, as Yſyder ſayth. For it is ſomtyme blowe to araye ‘ bataylles, and ſomtyme for that bataylles ſholde ſmyte togyder, and ‘ ſomtyme for the chaſe, and to take men in to the hoſte.

De Buccina.

‘ Buccina hath the name as it were vociva parua, and is a trompe ‘ of horne, of tree, eyther of braſſe, and was blowen ayenſt enmyes ‘ in old tyme; for as Iſyder ſayth, libro decimo octavo, the wylde ‘ Panems were ſomtyme gaderyd to al manere doynge wyth the blow-

* Addition of Batman. ‘ Or is for his loudneſſe neereſt agreeing to the voyce of man.’

† ‘ Tirrenuſque tubæ mugire per æthera clangor.’

'ynge of ſuche a manere trompe, and ſoo Buccina was properly a 'token to wylde men. Perſius ſpekyth herof, and ſayth that Buccina 'made the olde Qwyrites arape themſelfe, namely, in armoure. The 'voys of ſuche a trompe, hyght Buccinium as he ſayth, and the 'Hebrewes uſed trompes of horne, namely in Kalendus, in remem=' braunce of the delyueraunce of Yſaac, whanne an hornyd wether 'was offryd and made oblacion of in his ſtede, as the Gloc. * ſayth 'ſuper Geneſis †.

De Tibia.

'Tibia is a pype, and hath that name for it was fyrſte made of 'legges of hartes, ponge and olde, as men trowe; and the noyſe of 'pypes was called Other, as Hugucion ſayth. This name Tibia 'comyth of Tibium, that is a ruſhe, other a rede, and therof comyth 'this name Tibicen a pype. And was ſomtyme an inſtrument of 'doole and lamentacyon, whyche men dyde uſe in office and ſepultures 'of deed men, as the Gloc. ſayth ſuper Math. ix. and thereby the 'ſonge was ſonge of doole and of lamentacyon.

De Calamo.

'Calamus hath that name of thys worde Calando, ſowning; and 'is the generall name of pypes. A pype hyghte Fiſtula, for voyce 'comyth therof. For voyce hyghte Fes ‡ in Grewe ¶, and ſend, 'Iſtola ‖ in Grewe. And ſoo the pype hyghte Fiſtula, as it were 'ſendyng oute voyce other ſowne. Hunters uſeth this inſtrument, 'for hartes louyth the noyſe therof. But whyle the harte taketh hede 'and likynge in the pypynge of an hunter, another hunter whyche he 'hath no knowlege of, comyth and ſhoteth at the harte and ſleeth hym. 'Pypyng begyleth byrdes and foules, therefore it is ſayd "the pype "ſyngeth ſwetely whyle the fowler begyleth the byrde §." And ſheye

* i. e. The gloſs or commentary.

† Batman, in a note on the trompe and buccina, ſays that the warnings in battle were 'the Onſet, the Alarum, and Retrate,' and adds, 'Some uſed the greate wilke ſhell in 'ſteed of a trumpet, ſome hornes of beaſtes, and ſome the thigh bones of a man; as do 'the Indians. In civil diſcords the flute, the fieft, and the cornet, made winding like the 'rammes horne.'

‡ Fos Batm. ¶ i. e. Greek. ‖ Stolia. Batm.

§ 'Fiſtula dulce canit, volucrem dum decipit auceps.' Caton. Diſt. lib. I.

‘ loupth pyppynge, therfore ſhepeherdes uſyth pipes whan they walk
‘ wyth theyr ſhepe. Therefore one whyche was callyd Pan was
‘ callyd God of hirdes, for he joyned dyverſe redes, and arayed them
‘ to ſonge ſyghly and craftely. Virgil ſpekyth therof, and ſayth
‘ that Pan ordeyned fyrſt to joyn [in one horne] *. Pan hath cure
‘ of ſhepe and of ſhepherdes. And the ſame inſtrument of pypes
‘ hyghte Pan donum, for Pan was fynder therof as Yſyder ſayth.
‘ And wyth pipes watchynge men pleyſeth ſuche men as reſtyth in
‘ beddes, and makyth theym ſlepe the ſooner and more ſwetly by me-
‘ lodye of pypes †.

De Sambuca.

‘ Sambuca is the Elleme tree brotyll, and the bowes therof ben
‘ holowe, and voyde and ſmothe; and of thoſe ſame bowes ben pipes
‘ made, and alſo ſome maner ſymphony, as Yſyder ſayth.

De Symphonia.

‘ The Symphonye is an inſtrument of muſyke, and is made of an ho-
‘ lowe, tree cloſyd in lether in eyther ſyde, and mynſtralles betyth it
‘ wyth ſtyckes; and by accorde of hyghe and lowe therof comyth full
‘ ſwete notes, as Iſyder ſayth. Neuertheleſſe the accorde of all ſownes
‘ hyghte Symphonia, in lyke wiſe as the accorde of dyuerſe voys
‘ hyghte Chorus, as the Gloc. ſayth ſuper Luc.

De Armonya.

‘ Armonya Rithinica is a ſownynge melodye, and comyth of ſmyt-
‘ tyng of ſtrynges, and of tynklyng other ryngynge of metalle.
‘ And dyuerſe inſtrumentes ſerupth to this manere armonye, as Ta-
‘ bour and Tymbre, Harpe, and Sawtry, and Nakyres, and alſo
‘ Siſtrum.

* ‘With wax manye pipes in one’. Batm. on the authority of this paſſage: ‘Pan primos calamos cerâ conjungere plures.’

† Addition of Batman. ‘Pan, called the god of ſhepheardes: he is thought to be Demogorgon’s ſon, and is thus deſcribed; in his forehead he hath hornes like the ſun beames, a long beard, his face red like the cleer air; in his breſt the ſtar Nebris, the nether part of his body rough, his feet like a goate, and alway is imagined to laugh. He was worſhipped, eſpeciallye in Arcadia. When there grew betwixt Phœbus and Pan a contention whether of them two ſhould be judged the beſt muſition; Midas preferring the bagpipe, not reſpecting better ſkill, was given for his reward a pair of aſſe eares.’

De

De Tympano.

'Tympanum is layed ſtreyghte to the tree in the one ſide, and 'half a tabour other halfe a ſymphony, and ſhape as a ſyeue *, and 'beten wyth a ſticke; ryght as a tabour, as Iſyder ſayth, and mak= 'eth the better melody yf there is a pype therwyth.

De Cithara.

'The harpe hyghte Cithara, and was fyrſt founde of Appollin, as 'the Grekes wene; and the harpe is like to a mannys breſte, for 'lyke wyſe as the voyce comyth of the breſte, ſoo the notes cometh of 'the harpe, and hath therfore that name Cithara, for the breſte is 'callyed Thorica thicariuz. And afterwarde ſome and ſome, † came 'forth many manere inſtrumentes therof, and hadde that name Ci= 'thara, as the harpe, and ſawtry, and other ſuche.

'And ſome ben foure cornerde, and ſome thre cornerde; the 'ſtrynges ben many, and ſpecyall manere therof is dyuerſe.

'Men in olde tyme callyd the harpe Fidicula, and alſo Fidicen, 'for the ſtrynges therof accordyth as well as ſome men accordyth in 'Fey ‡. And the harpe had ſeuen ſtrynges, and ſoo Virgil ſayth libro 'ſeptimo. Of ſowne ben ſeuen Diſcrimina ¶ of voys, and ben as the 'nexte ſtrynge therto. And ſtrynges ben ſeuen, for the fulleth alle 'the note. Other for heuen ſowndyth in ſeuen meuyngs. A ſtrynge 'hyghte Corda, and hathe the ſame name of corde the herte; for as 'the puls of the herte is in the breſte, ſoo the puls of the ſtrynges is 'in the harpe. Mercurius founde up fyrſte ſuche ſtrynges, for he 'ſtreyned fyrſte ſtrynges, and made them to ſowne, as Yſyder ſayth.

'The more drye the ſtrynges ben ſtreyned the more they ſowne. 'And the wreſte hyghte Plectrum.

De Pſalterio.

'The Sawtry hyghte Pſalterium, and hath that name of Pſallendo, 'ſyngynge; for the conſonant anſwerith to the note therof in ſyng= 'ynge. The harpe is lyke to the ſawtry in ſowne. But this is

* i. e. A ſieve. + At different times. ‡ Faith.
¶ 'Septem ſunt ſoni, ſeptem diſcrimina vocum.'

‘ the dyuerſytee and diſcorde bytwene the harpe and the ſawtry; in
‘ the ſawtry is an holowe tree, and of that ſame tree the ſowne
‘ compth upwarde, and the ſtrynges ben ſmytte dounwarde, and ſown-
‘ ꝑth upwarde; and in the harpe the holowneſſe of the tre is bynethe.
‘ The Hebrewes callyth the ſawtry Decacordes, an inſtrument hau-
‘ inge ten ſtringes, by numbre of the ten heſtes or commaundementes.
‘ Stringes for the ſawtry ben beſte made of laton, or elles thoſe ben
‘ goode that ben made of ſyluer.

De Lira.

‘ Lira hath that name of dyuerſytee of ſowne; for the Lira geueth
‘ dyuerſe ſownes, as Iſyder ſayth. And ſome people ſuppoſe that
‘ Mercurius fyrſte founde up this inſtrument Lira in this wiſe. The
‘ river Nylus was flowen and aryſen, and afterward was aualyd and
‘ wythdrawen ayen in to his propre chaunelle. And lefte in the felde
‘ many dyuerſe beeſtys, and alſo a ſnayle; and whan the ſnayle was
‘ roſtyd the ſynewes left, and were ſtreyned in the ſnayles houſe.
‘ And Mercurius ſmote the ſynewes, and of theym came a ſowne.
‘ And Mercurius made a Lira to the lyknеſſe of the ſnayles houſe,
‘ and gabe the ſame Lira to one that was nampd Orpheus, whiche
‘ was mooſt beſy abowtte ſuch thinges; and ſo it was ſayd that by
‘ the ſame crafte, not oonly wylde beeſtys drewe to ſonge and melo-
‘ dye, but moreouer ſtones and alſo wodes. And ſyngers in fables
‘ don meane that thys forſayd inſtrument Lira is ſette amonge ſterres
‘ for loue of ſtudy and prayſynge of ſong, as Iſyder ſayth.

De Cymbalis.

‘ Cymbales ben inſtrumentes of muſyk, and ben ſmytte togider,
‘ and ſowneth and ryngeth *.

De Siſtro.

‘ Siſtrum is an inſtrument of muſyk, and hath the name of a lady
‘ that fyrſte brought it up; for it is proued that Iſis, quene of Egypte,
‘ was the firſt fynder of Siſtrum: and Juuenalis ſpekyth therof and
‘ ſayth, Iſis et irato feriat mea lumina ſiſtro. And wymmen uſyth

* Addition of Batman. ‘ Compaſſed like a hoope; on the upper compaſſe, under a
‘ certain holownes hangeth halfe bells five or ſeaven.’

‘ this

‘ this inſtrument, for a woman was the fyrſte fynder therof. Ther=
‘ fore among the Amazones the hoſte of wymmen is callyd to bataylle
‘ with the inſtrument Siſtrum *.

De Tintinabulo.

‘ Tintinabuluz is a belle, other an Campernole; and hath the
‘ name of Tiniendo, tynklynge or ryngynge. A belle hathe this
‘ proprete, that whyle he prouffyreth to other in ſowninge, he is waſ=
‘ tyd ofte by ſmytynge. Thyſe inſtrumentes, and many other ſerupth
‘ to muſyk that treatyth of boyſe and of ſownes, and knoweth neuer=
‘ theleſſe dyſpoſycyon of kyndly thynges, and proporcyon of nombres,
‘ as Boicius ſayth; and ſetrpth enſample of the nombre of twelue in
‘ comparyſon to ſyxe, and to other nombres that ben bytwene, and
‘ ſayth in this wyſe. Here we fyndeth all the accordes of muſyk,
‘ from eyghte to ſyxe, nyne to twelue, makyth the proporcyon Seſqui-
‘ tercia, and makyth togyder the conſonancy Dyapente; and twelue
‘ to ſyxe makyth dowble proporcyon, and ſyngyth the accorde Dya-
‘ paſon. Eyghte to nyne in comparyſon ben meane, and makyth
‘ Epogdonus, whych is callyd Tonus in melody of muſyk, and is
‘ comin meſure of alle the ſownes. And ſoo it is too underſtonde that
‘ bytwene Dyateſſeron and Dyapente tonus is dyuerſyte of accordes;
‘ as bytwene the proporcyons Sexquitercia and Sexquialtera oonly
‘ Epogdolis is dyuerſyte, huc uſque Boicius in ſecundo Arſmetrice *
‘ capitulo ultimo.

‘ And the melodye of muſyk is nempnyd and callyd by names of the
‘ nombres. Dyateſſeron, Dyapente, and Dyapaſon haue names of
‘ the nombres whyche precedeth and gooth tofore in the begynnynge of
‘ thoſe ſayd names. And the proporcyon of theyr ſownes is founde
‘ and had in thoſe ſame nombres, and is not founde, nother had, in
‘ none other nombres.

‘ For ye ſhall underſtonde that the ſowne and the accorde in Dyapa-
‘ paſon, is of proporcyon of the dowble nombre; and the melodye of
‘ Dyateſſeron dooth come of Epitrica collimie that is Sexquitercia
‘ proporcio, * * * * * * * * * * * * * * * * *

* Addition of Batman. ‘ An inſtrument like a horn, uſed in battaile in ſteed of a trumpet, alſo a brazen timbrell.’

† Arithmetic.

Quid ſit numerus ſexquialterus.

‘ The nombre Sexquialterus conteyneth orher halfe the leſſe nombre,
‘ as thre conteyneth tweyne and the halfe deale of two, that is one:
‘ ſo nyne conteyneth ſyxe and the halfe deale, that is thre. And ſo
‘ twelue to eyghte, and fyftene to ten, and ſo of other. Thiſe wordes
‘ ben in themſelfe deepe and full myſtyk, derk to underſtondynge. But
‘ to them that ben wyſe and cunnyng in arſmetrik and in muſyk,
‘ they ben more clerer than moche lyghte; and ben derke and alle un-
‘ knowen to them whyche ben uncunnynge, and haue no uſage in arſ-
‘ metrik. Therfore he that woll knowe the forſayde wordes and pro-
‘ porcyons of nombres of voys and ſownes, ſhall not dyſpyſe to aske
‘ counſeylle, and to deſyre to haue knowlege by thoſe whyche ben
‘ wyſer, and that haue more cunnyng in gemetry and in muſyk. And
‘ Iſyder ſayth that in termes and figures and accordes of muſyk is ſo
‘ grete, that the ſelfe man ſtondeth not perfyghte there withoute, for
‘ perfyghte muſyk comprehendyth alle thynges. Alſo reuolue and
‘ conſydre herof in thy minde, that muſyk and armonye unyeth and
‘ accordyth dyuerſe thynges and contrary; and makyth the hye ſowne
‘ to accorde wyth the lowe, and the lowe wyth the hyghe; and ac-
‘ cordyth contrary wylles and deſyres, and refreynyith and abatyth
‘ intencyons and thoughtes, and amendyth and comforteyth feble wyttes
‘ of felyuge, and cryeth namely, and warnyth us of the unytee of the
‘ exemplar of God in contrary werkynges; and dyuerſly manifeſteth
‘ and ſheweth that erthly thynges may be joyned in accorde to heuenly
‘ thynges; and cauſeth and maketh gladde and joyful hertes, more
‘ gladde and joyful, and ſory hertes and elenge, more ſory and elenge:
‘ for as Auſtin ſayth by a preuy and ſecrete lyknelſe of proprete of
‘ the ſoule and of armonye, melodye conſourmyth itſelfe to the affec-
‘ cyons and deſires of the ſoule. And therfore auctores meanyth that
‘ inſtrumentes of muſyk makyth the gladde more gladde, and the ſory
‘ more ſory. Loke other propryetees of armonye tofore in this ſame
‘ boke, whereas other wordes of Iſyder ben reherſyd and ſpoken of.’

To this brief but very curious diſcourſe of Bartholomæus, his editor Batman has added a ſupplement, containing his own ſentiments and thoſe of ſundry other writers on the ſubject. This ſupplement may be conſidered as a commentary on his author, but is too long to be here inſerted.

CHAP.

CHAP. IV.

THE foregoing extract may well be conſidered as a ſupplement to the ſeveral tracts contained in the Cotton manuſcript and that of Waltham Holy Croſs, of the contents whereof a copious relation has herein before been given; foraſmuch as theſe treat in general on the nature of the conſonances, the rudiments of ſong, the Cantus Gregorianus, and its application to the choral offices, the Cantus Menſurabilis, and the precepts of extemporary deſcant, and this of Bartholomæus contains ſuch a particular account of the various inſtruments in uſe at the time of writing it, which, to mention it again, was about the year 1366, as it would be in vain to ſeek for in any manuſcript or printed book of equal antiquity, as yet known to be extant.

It is true that in the account which he has given of the inventors of the ſeveral inſtruments deſcribed by him, Bartholomæus ſeems to have founded his opinion on vulgar tradition; and indeed in ſome reſpects he is contradicted by authors whoſe good fortune it was to live in more enlightened times, and from whoſe teſtimony there can lie no appeal. But rejecting his relation as fabulous in this reſpect, enough will be left in this little work of his to engage the attention of a curious enquirer into the hiſtory and progreſs of muſic; as it is from ſuch accounts as this alone that we are enabled to form an eſtimate of the ſtate of muſical practice at any given period.

The ſeveral deſcriptions given by this author of the ancient trumpet made of a Horn, or of a Tree; of the Tibia, formed of the leg-bone of a hart; as alſo of the Fiſtula, ſeem to refer to the practice of the Hebrews and ancient Greeks; but nothing can be leſs artificial than the Sambuca, a kind of pipe, made, as he relates, of the branch of an Elder Tree; or that other inſtrument deſcribed by him in the chapter De Symphonia, made of an 'holowe tree, cloſyd in lether 'in eyther ſyde, whych mynſtralles betyth wyth ſtyckes;' or of the Tympanum, 'layed ſtreyghte to the tree, in ſhape as a ſyue, hauing 'halfe a tabour and halfe a ſymphony;' and which 'being beten 'with a ſtycke, makyth the better melodie yf there is a pype ther-'wyth.'

Theſe, and other particulars remarkable in the above-mentioned tract of Bartholomæus, beſpeak, as ſtrongly as words can do, the very low and abject ſtate of inſtrumental muſic in his time; and were it not for the proofs contained in other authors, that the organ, the harp, the lute, and other inſtruments of a more elegant ſtructure were in uſe at that time, would induce a ſuſpicion that inſtrumental muſic was then ſcarcely known. But to what degrees of improvement theſe rude eſſays towards the eſtabliſhment of an inſtrumental practice were carried in the ſpace of about fourſcore years, may be collected from the Liber Niger Domus Regis, before cited, in which is contained an account of the ſeveral muſicians retained by Edward IV. as well for his private amuſement, as for the ſervice of his chapel, with their duties. Batman, in the additions made by him, ſeems to have diſcharged, as far as he was able, the duty of a commentator: and has given ſuch an eulogium on the ſcience of muſic as might be expected from a man of great reading and little ſkill, and ſuch the author appears to have been. The account of the houſhold eſtabliſhment of Edward IV, above-mentioned, is contained in the following words.

'MINSTRELLES thirteene, therof one is uirger, which directeth 'them all feſtyvall dayes in their ſtatyones of blowings and pypyngs 'to ſuch offyces as the offyceres might be warned to prepare for the 'king's meats and ſoupers; to be more redyere in all ſervices and 'due tyme; and all thes ſytyng in the hall together, wherof ſome 'be trompets, ſome with the ſhalmes and ſmalle pypes, and ſome are 'ſtrange mene coming to this court at fyve feaſtes of the year, and 'then take their wages of houſhold after iiij. d. ob. by daye, after as 'they have byne preſente in courte *, and then to avoyd aftere the 'next morrowe aftere the feaſte, beſydes theare other rewards yearly 'in the king's exchequer, and clothinge with the houſeholde, win-'tere and ſomere for eiche of them xxs. and they take nightelye 'amongeſte them all iiij galanes ale; and for wintere ſeaſone thre 'candles waxe, vj candles pich, iiij taleſheids *; lodging ſuffytyente 'by the herbengere for them and theire horſes nightelye to the 'courte. Aulſo hauing into courte ij ſeruants to bear their trompets, 'pypes, and other inſtruments, and torche for wintere nightes

* i. e. According to the time, &c.

'whileſt

'whileſt they blowe to ſuppore of the chaundry; and alway two of 'thes perſones to contynewe ſtylle in courte at wages by the cheque 'rolle whiles they be preſente iiij. ob. dayly, to warne the king's 'ridynge houſhold when he goethe to horſbacke as oft as it ſhall re-'quire, and that his houſhold meny maye followe the more redyere 'aftere by the blowinge of their trompets. Yf any of thes two min-'ſtrelles be lete bloode in courte, he taketh two loves, ij meſſe of 'greate meate, one galone ale. They part not at no tyme with the 'rewards given to the houſhold. Alſo when it pleaſethe the kinge 'to have ij mynſtrelles continuinge in courte, they will not in no 'wiſe that thes minſtrelles be ſo famylliere to aſke rewards.

'A WAYTE, that nightely from Mychelmas to Shreve Thorſdaye 'pipethe watche within this courte fowere tymes; in the ſomere 'nightes iij tymes, and makethe Bon Gayte at every chambere, 'doare and offyce, as well for feare of pyckeres and pillers. He eat-'ethe in the halle with mynſtrelles, and takethe lyverey at nighte a 'loffe, a galone of alle, and for ſomere nights ij candles pich, a 'buſhel of coles; and for wintere nights halfe a loafe of bread, a 'galon of ale, iiij candles piche, a buſhel coles; daylye whilſte he 'is preſente in courte for his wages in cheque roale allowed iiij. d. ob. 'or elſe iij. d. by the diſcresſhon of the ſteuarde and treſſorore, and 'that aftere his cominge and deſeruinge †: alſo cloathinge with the 'houſhold yeomen or mynſtrelles lyke to the wages that he takethe; 'and he be ſycke he taketh twoe loves, ij meſſe of great meate, one 'gallon ale. Alſo he partethe with the houſholde of general gyfts, 'and hathe his beddinge carried by the comptrolleres aſſygment; 'and under this yeoman to be a groome watere. Yf he can excuſe 'the yeoman in his abſence, then he takethe rewarde, clotheinge, 'meat, and all other things lyke to other grooms of houſhold.

* TALSHIDE or TALWOOD [Taliatura] is firewood cleft and cut into billets of a certain length. By a ſtatute of 7 Edw. VI. cap. 7. every Talſhide marked j, being round-bodied, ſhall contain ſixteen inches of aſſize in compaſs, &c. Cowel, in voce.

By the book of the earl of Northumberland's houſhold eſtabliſhment it appears that the liveries of wood were of ſo many *Shides* for each room, and of ſo many faggots for brewing and baking.

The diſtinction ſeems to have conſiſted in this, that Talſhides or Taleſheides were the larger timber, ſplit and cut into a proper length for burning upon hearths in the apartments. And that faggots were made, as they now are, of the lops and branches of the trees.

Tal or *tale* prefixed to ſhides or ſheides, perhaps is derived from the French word taillè, cut.

† i. e. According to his attendance and deſerts. The word *after* is here to be taken in the ſenſe above given of it.

‘ Alſo this yeoman-waighte, at the making of knightes of the Bathe,
‘ for his attendance upon them by nighte-time, in watchinge in the
‘ chappelle, hathe to his fee all the watchinge-clothing that the
‘ knight ſhall wear uppon him.

‘ DEANE OF THE CHAPPELLE, caled the king’s Cheefe Chaplene,
‘ ſyttinge in the hall, and ſerved after a barrone ſervice, begynninge
‘ the chappell bourd, havinge one chappelene, and one gentleman
‘ eatyinge in the halle, and lyuerey to his chambere for all daye and
‘ nighte iij loaves, ij meſſe of great meate, a picher of wyne, two
‘ gallones of ale; and for wintere ſeaſone one torche, one picher, ij
‘ candles waxe, iij candles pich, iij taleſheids, lyttere, and ruſhes all
‘ the year of the ſerjante uſher of the hall and chambere, and the
‘ dutyes of the king’s charges; and all the offerings of wexe in Can-
‘ dlemas-daye of the hole houſholde by the king’s gyffe, with the
‘ fees of the beene ſat uppe in the feaſtes of the yeare when it is
‘ brente into a ſhaſmonde. Alſo this deane is yearly clothing with
‘ the houſhold for winter and ſomere, or elſe in moneyes of the
‘ comptyng-houſe viij markes, and carradge for his competente
‘ hernes in the offyce of ueſterye, by ouerſyght of the comptrolere,
‘ and keepynge in all within this courte iiij perſones; and when
‘ himſelf is out of court his chamberlene eatethe with the chamber-
‘ lenes in the halle. The deane come agayne, he muſt have lodginge
‘ ſuffytyente for his horſes by the herbenger, and for his other ſer-
‘ uants in the toune or contrey; alſo he hathe all the ſwoards that
‘ all the knights of the Bathe offere to Gode in the king’s chapelle,
‘ as ofte as any ſhall be made. This dean is curate of confeſſhon of
‘ houſhold.

* * * * * * * * *

‘ This deane hath all correctyones of chappelmen, in moribus et
‘ ſcientia; except in ſome caſes to the ſtuard and comptyng-houſe;
‘ he nor non of the chappell partethe with the houſhold of noe ge-
‘ nerall gyffs excepte ueſtire.

‘ CHAPLENES, AND CLERKES OF THE CHAPPELLE xxiiij. by the
‘ deane’s electtyone or denomenatyone, endowed with uirtues morrolle
‘ and ſpecikatyue, as of the muſcke, “ ſhewinge in deſcante, clean uoy-
“ ced, well releſhed and pronounſynge. Eloquent in readinge, ſuffyty-
“ ente in organes playinge,” and modeſtiall in all other hauour, ſyttynge
‘ in the hall togethere at the deane’s boarde, alſo lodginge togethere

‘ within

'within the courte in one chambere, or elſe nighe thertoo. And euery 'eiche of them beinge in courte, for his dayly wages allowed in the 'cheque rolle, vii. ob. And for euery eiche of them clothinge in win- 'tere and ſomere, or elſe of the comptyng-houſe xs. and lyuery to their 'chamberes nightely amongſte them all ii loves of breade, j picher of 'wyne, vj gallones of ale. And for wintere lyuery from Alhollon- 'tyde till Eſtere, amongeſt them all ij candles waxe, xij candles 'pich, viii talſheids. Thei parte not with any tythes of houſehold 'at noe tyme, but yf it be given unto the chappelle alone. Alſo 'they pay for their carriadge of beddinge and harneſſe, taking all 'the year for their chambere, lyttere and ruſhes of the ſerjante 'uſher of the hall; and hauinge into this courte for every eiche of 'theſe chaplenes, being preeſte, one ſervante; and for euery twoe 'gentlemen clerkes of the chappelle, one honeſte ſeruante, and ly- 'uerye ſuffytyente for their horſes and their ſeruantes nighe to the 'towne. The king's good grace auauncethe thes people by pre- 'bends churches of his patremonye, or by his highneſs recomenda- 'torye, and other free chappelles or hoſpitalles. Oore Lady Maſſe 'preeſtes and the goſpelleres are aſſigned by the deane; and if any 'of thes be let bloode in courte, he taketh dayly ij loves, one meſſe 'of great meate, one meſſe of roſte, one galone of ale: and when 'the chappelle ſyng mattenes ouer nighte, called Black Mattynes, 'then they have allowed ſpice and wine.

'YEOMEN OF THE CHAPPELLE, twoe, caled Piſteleres *, growinge 'from the chilrene of the chappelle by ſucceſſyone of age; and aftere 'the change of their uoyſes, and by the deane's denomenatyon, and 'after theire conninge and uirtue: thes twoe yeomen eatynge in the 'halle at the chapelle board, take dayly when they be preſente in 'court abyding the nighte, for their wages alowed in the cheque 'roles iij. d. and clothinge playne with the yeomen of houſhold, 'and carryadge for their competente beddynge with the children of 'the chappelle; or elſe eiche of them at rewarde liij. s. iiij. d. by 'the yeare, aftere the diſcreſyon of ſtuard and treſorore.

'CHILDREN OF THE CHAPPELLE viij, founden by the king's priuie 'cofferes for all that longethe to their apperelle by the hands and over-

* Epiſtellers, readers of the epiſtles. We read alſo of Goſpellers in this and other chapel eſtabliſhments.

'ſyghte of the deane, or by the Maſter of Songe aſſigned to teache 'them, which maſtere is appointed by the deane, choſen one of the 'nomber of the felowſhipe of chappelle after rehearſed, and to drawe 'them to other ſchooles after the form of Sacotte *, as well as in Songe 'in Orgaines and other. Thes childrene eate in the hall dayly at 'the chappell boarde, nexte the yeomane of ueſtery; taking amongeſte 'them for lyuerye daylye for brekefaſte and all nighte, two loves, 'one meſſe of great meate, ij galones ale; and for wintere ſeaſone iiij 'candles piche, iij talſheids, and lyttere for their pallets of the ſerjante 'uſher, and carryadge of the king's coſte for the competente beddynge 'by the ouerſyghte of the comptrollere. And amongeſte them all 'to haue one ſeruante into the court to truſſe and bear their harneſſe 'and lyuerey in court. And that day the king's chapelle remoueth 'euery of thes children then preſent receaueth iiij. d. at the green 'clothe of the comptyng-houſe for horſhire dayly, as long as they be 'jurneinge. And when any of theſe children comene to xviij yeares 'of age, and their uoyces change, ne cannot be preferred in this 'chapelle, the nombere being full, then yf they will aſſente "the "kinge aſſynethe them to a colledge or Oxeford or Cambridge of "his foundatione, there to be at fynding and ſtudye bothe ſuffyty-"ently, tylle the kinge may otherwiſe aduaunſe them †.

'CLERKE OF THE KING'S CLOSETE keepethe the ſtuff of the clo-'ſete, arrayeng and makinge redye the aulteres, takinge upe the tra-'uerſe, bering the cuſhones and carpetts, and fytethe all other things 'neceſſarye therto. He helpethe the chaplenes to ſaye maſſe; and yf 'the clarks lefe torche, tapore, mortere of waxe ‡, or ſuch other go-'inge of the treſorore of houſhold, his charge in any parte, then he 'to anſwere thearfore as the judges of the green clothe will awarde. 'Alſo he eatethe in the hall with the ſerjante of the ueſtery by the 'chappelle, and takinge for his lyuerye at nighte a galone ale, and 'for wintere lyuereye ij candles piche, a taleſheid, ruſhes for the

* Of this word no explanation is given by any of the lexicographers.

† This ſeems to be a more formal eſtabliſhment of the kind than any that we know of in theſe times or before, but it ſeems to have been founded in ancient uſage; for we have it from Selden that it was the old way 'when the king had his houſe, there were canons 'to ſing ſervice in his chapel;' ſo at Weſtminſter, in St. Stephen's chapel, where the houſe of commons ſits; from which canons the ſtreet called Canon-row has its name. Table-Talk, tit. King of England, § 4.

‡ MORTER à Mortarium, a light or taper ſet in churches, to burn poſſibly over the graves or ſhrines of the dead. Cowel.

'cloſſete,

'closſete, and lytere for his bede, of the ſerjante uſhere; and dayly 'for his wages in courte by the cheque roule iij. d. ob. and clothing 'for wintere and ſomere with the houſeholde, or elſe xx s. and at 'euery eiche of the iiij feaſts in the year receauinge of the great ſpi-'cery a towelle of worke, contayning iiij elles, for the king's houſe-'lynge, and that is the clerk's fee anon the king is houſled. He 'partethe not with the gyfts of houſhold, but and he be ſycke in 'courte, he taketh ij loves, j meſſe of great mette, one galone ale, 'and lyuerey of the herbengere; and for the cariage of the cloſete is 'aſſyned one ſompter horſe, and one ſomptere man, of the treſorores 'charge, by the comptrollore his ouerſyghte; the chamberlene is 'this clark's auditore and appoſore *.

'MASTER OF THE GRAMERE SCHOLE, "quem neceſſarium eſt in "poeta, atque in regulis poſitive gramatice expeditum fore, quibus au-"diencium animos cum diligentia inſtruit ac infermet." The king's 'henxemene the children of the chappelle aftere they cane their deſ-'cante, the clarks of the Armorye † with other mene and childrene of 'the courte, diſpoſed to learn in this ſyence; which maſter amonge yf 'he be preeſte, muſte ſynge our Lady Maſſe in the king's chappelle, 'or elſe amonge to reade the goſpell, and to be at the greate pro-'ceſſyone; this to bee by the deane's aſſygnacyone; takinge his 'meate in the halle, and lyuereye at nighte a galone of ale; and for 'wintere lyuereye one candle pich, a taleſheid, or one faggote; and 'for his dayly wages allowed in the cheque role, whileſt he is pre-'ſente in courte, iiij. d. ob. and clothinge with the houſholde for 'winter and ſomere, or elſe xx. s. cariage for his competente bed-'dynge and bokes with the childrene of the chapelle, by comptrole-'mente, not partynge with noe gyftes of houſholde, but abydinge 'the king's auauncement after his demerits; and lyuerye for his 'horſes by the king's herbengere; and to haue in his court one ho-'neſte ſeruante ‡.'

* The word appoſer ſignifies an examiner. In the court of Exchequer is an officer called the foreign appoſer. Cowel in art. In the office of confirmation, in the firſt liturgy of Edw. VI. the rubric directs the biſhop, or ſuch as he ſhall appoint, to *appoſe* the child: and anciently a biſhop's examining chaplain was called the biſhop's *poſer*.

† i. e. Almonry.

‡ Vide Catal. Libror. MSS. Biblioth. Harl. Numb. 293.

Of minſtrels in general, and of the nature of their employment, an account has already been given, as alſo of the method practiſed to keep up a ſucceſſion of them in the king's palace. By the above proviſion it appears that the minſtrel's was not altogether a vagabond profeſſion; but many of thoſe that followed it were retainers to the court, and ſeem to have been no other than muſicians, players on inſtruments of divers kinds. Dr. Percy, in his Reliques of ancient Engliſh Poetry, has obliged the world with an eſſay on the ancient Engliſh minſtrels, in which he has placed in one point of view a great number of curious particulars that tend to illuſtrate this ſubject.

And here it may be obſerved, that the order and œconomy in the families of the ancient nobility bore a very near reſemblance to that of the royal houſhold, of which there cannot be clearer evidence than the liberal allowances for minſtrels; and alſo chapels, with ſinging-men, children, and proper officers for the performance of divine ſervice in ſuch families. In that of the ancient earls of Northumberland was an expreſs eſtabliſhment for minſtrels, and alſo a chapel; an account of the the latter will hereafter be given from the houſhold-book of Henry the fifth earl of Northumberland; that relating to the minſtrels, contained in the ſame book, is as follows:

Sect. V.

'Of the noumbre of all my lord's ſeruaunts in his chequirroul daily
'abidynge in his houſehold.

* * * * * * *

'MYNSTRALS iij, viz. a tabret, a luyte, and a rebecc.'

Sect. XLIV. 2.

'Rewardes to be given to ſtrangers, as players, mynſtraills, or any
'other, &c.

'Furſt, my lorde uſith and accuſtomyth to gyf to the KING's
'JUGLER, if he have wone, when they cuſtome to come unto hym
'yerely, vi. s. viij. d.

'Item, My lorde uſith and accuſtomyth to gyf yerely to the king's
'or queene's Barwarde, if they have one, when they cuſtom to com
'unto hym yerely,—vj. s. viij. d.

'Item, My lorde uſith and accuſtomyth to gyfe yerly to every erlis
'MYNSTRELLIS, when they cuſtome to come to hym yerely iij. s.
'iiij.

'iiij. d. And if they come to my lorde ſeldome ones in ij or iij yeres,
'than vj. s. viij. d.

'Item, My lorde uſith and accuſtomedeth to gife yerely to an
'erls MYNSTRALL, if he be his ſpeciall lorde, frende, or kynſ-
'man, if they come yerely to his lordſchip . . . . . And if they
'come to my lord ſeldome ones in ij or iij yeares vj. s. viij. d.

* * * * * * * *

'Item. My lorde uſith and accuſtomyth to gyf yerely a dooke's or
'erlis TRUMPETTS, if they cum vj together to his lordſhipp, viz.
'if they come yerely vj. s. viij. d. And if they come but in ij or iij
'yeres, than x. s.

'Item, My lorde uſith and accuſtometh yerly, whan his lord-
'ſchip is at home, to gyf to iij the kyng's SHAMES, whether
'they com to my lorde yerely x. s.'

Sect. XLIV. 3.

'Rewardes to his lordſhip's ſeruaunts, &c.

'Item, My lord uſith and accuſtomith to gyf yerly, when his
'lordſchipp is at home, to his MYNSTRAILLS that be daly in his
'houſhold, as his tabret, lute, ande rebeke, upon New Yeres-day
'in the mornynge, when they doo play at my lordis chambre doure,
'for his lordſchipe and my lady xx. s. viz. xiij. s. iiij d. for my lord,
'and vj. s. viij. d. for my lady, if ſche be at my lords fyndynge and
'not at hir owen; and for playing at my lordis ſone and heir chaum-
'bre doure, the lord Percy, ij. s. And for playinge at the chaumbre
'doures of my lords yonger ſonnes, my yonge maiſters, after viiij. d.
'the pece for every of them.—xxiij. s. iiij. d.'

* * * * * *

This eſtabliſhment, though no older than about the third year of the reign of Henry VIII. is not to be conſidered as a novel inſtitution; on the contrary it appears to be a recognition of that rule and order which had been obſerved in the family for ages preceding; and that minſtrels were formerly perſons of ſome conſideration, at leaſt in the northern parts of the kingdom, may be inferred from an inſcription ſtill legible on a pillar in the ancient church of St. Mary, at Beverley in Yorkſhire. It ſeems that to the expence of erecting this

fabric the nobility and gentry of the town and its neighbourhood were voluntary contributors: one of the pillars that ſupport it was built by the minſtrels, in memory whereof the capital is decorated with the figures of five men, carved in ſtone, dreſſed in ſhort coats; one of theſe bears in his hand an inſtrument of a rude form, but ſomewhat reſembling a lute, and under this ſculpture are theſe words in ancient characters, Thys pyllar made the Mynſtrylls.

The chapel eſtabliſhment of this noble family was perhaps leſs ancient, and might have been borrowed from that of Edward the Fourth, contained in the foregoing account of his houſhold, it was nevertheleſs very noble, and will be given in a ſubſequent part of this work *.

John of Dunstable, ſo called from the town of that name in the county of Bedford, where he was born, ſeems to have been a very learned man, and an excellent muſician. He flouriſhed about the year 1400. and was the author of a tract De Menſurabilis Muſica. Gaffurius, in his Practica Muſicæ, lib. II. cap. vii. has cited him by the name of Donſtable, and has produced an example from a hymn of his compoſition, beginning 'Veni ſancte ſpiritus,' to explain a paſſage in that work. Morley has named him in his catalogue of Engliſh practitioners; and he elſewhere appears to have been a very conſiderable man in his time †. He is ſaid to have died in 1455, and to have been buried in the pariſh-church of St. Stephen, Walbrook, in London. In Weever's Funeral Monuments, and alſo

* Beſides the Minſtrels that were retainers to great houſes, there appear to be others of a vagrant claſs. The following note to that purpoſe is taken from the Appendix to Hearne's Liber Scaccarii, Numb. XII. pag. 598, Lond. 1771.

'The fraternity of the Holy Croſſe in Abingdon, in H. 6. tyme, being there where 'nowe the hoſpitall is, did every yeare keep a feaſt, and then they uſed to have twelve 'prieſtes to ſing a dirige, for which they had given them four pence a piece. They had 'alſo twelve minſtrells, ſome from Coventre, and ſome from Maydenhith, who had two 'ſhillings three pence a-peece, beſides theyre dyet and horſe meat; this was in the raigne 'of H. 6. Obſerve that in thoſe dayes they payd theyre mynſtrells better than theyre 'preiſtes.'

† Johannes Nucius, in his Præceptiones Muſices Poeticæ, printed in 1613, expreſsly aſſerts that he was the inventor of muſical compoſition. If by this we are to underſtand compoſition of muſic in more parts than one, there is an end of a queſtion that has long divided the learned, namely, whether ſymphoniac muſic be an ancient or modern invention: That it had its origin in the practice of extemporary deſcant, mentioned in the account herein before given of Bede, and of the ſinging of the Northumbrians, his countrymen, deſcribed by Giraldus Cambrenſis, is more than probable, but the preciſe time when written deſcant firſt came into uſe is no where aſcertained. The works of Franchinus contain ſundry examples of muſic in parts, but before his time we meet with nothing of

in Fuller's Worthies, Bedfordſhire, 116, is the following epitaph on him:

Clauditur hoc tumulo qui cælum pectore clauſit,
Dunſtable I, juris aſtrorum conſcius ille,
- - - - novit - - - - abſcondita pondere cæli;
Hic vir erat tua laus, tua lux, tua muſica princeps,
Quique tuas fulces per mundum ſparſerat artes,
- - - - - - - - -
Suſcipiant proprium civem cæli ſibi cives.

And in Fuller are alſo theſe verſes, written, as it is ſaid, by John Whethamſted, abbot of St. Alban's.

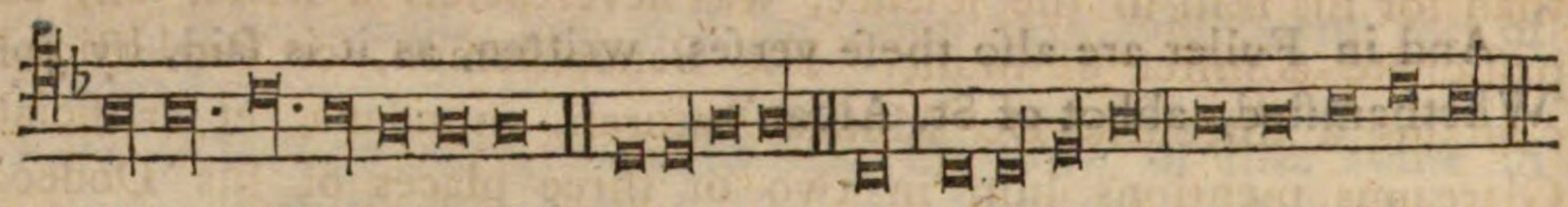
Muſicus hic Michalus alter, novus et Ptolomæus
Junior ac Atlas ſupportans robore cælos,
Pauſat ſub cinere; melior vir muliere,
Nunquam natus erat; vitii quia labe carebat,
Et virtutis opes poſſedit unicus omnes.
Perpetuis annis celebretur fama Johannis
Dunſtable; in pace requieſcat et hic ſine fine.

Fuller, who ſeeks all occaſions to be witty, ſpeaking of theſe two compoſitions, uſes theſe words: 'What is true of the bills of ſome 'unconſcionable tradeſmen, if ever paid overpaid, may be ſaid of 'theſe hyperbolical epitaphs: if ever believed over believed, yea 'one may ſafely cut off a third in any part of it, and the remainder 'will amount to make him a moſt admirable perſon. Let none ſay 'that theſe might be two diſtinct perſons; ſeeing beſides the con-'currence of time and place, it would bankrupt the exchequer of 'nature to afford two ſuch perſons, one Phœnix at once being as

of the kind. Morley takes notice of this in the annotations on the ſecond part of his Introduction, and ſays, 'In all the workes of them who have written of muſicke before 'Franchinus, there is no mention of any more parts than one; and if any did ſing to the 'harpe, they ſung the ſame which they plaied.' A modern German writer, Francis Luſtig, in his Muſikkunde has miſtaken the ſenſe of Nucius in the paſſage above-cited, by aſcribing the invention of muſic in parts to St. Dunſtan, archbiſhop of Canterbury, inſtead of John of Dunſtable, who, as above is ſhewn, had no title to the merit of it.

'much

'much as any one will believe,' Morley, in his Introduction, pag. 178, has convicted this author of no leſs a crime than the interpoſing two reſts, each of a long, between two ſyllables of the ſame word. The paſſage is as follows: 'We muſt alſo take heed of ſe-
'parating any part of a word from another by a reſt, as ſome Dunces
'have not ſlacked to do; yea one, whoſe name is Johannes Dunſta-
'ble, an ancient Engliſh author, hath not onlie divided the ſentence,
'but in the verie middle of a word hath made two long reſts thus,
'in a ſong of four parts upon theſe words: "Neſciens virgo mater
"virum



Ipſum regem Angelo- rum ſo-la vir-go lac-ta-bat

'for theſe be his owne notes and words, which is one of the greateſt
'abſurdities which I have ſeene committed in the dittying of muſicke.'
The paſſage cited by Morley is certainly abſurd enough; but that he was betrayed into an illiberal reflection on his author's ſuppoſed want of underſtanding by the tempting homonomy of Dunce and Dunſtable will hardly be doubted.

Franchinus, or as he is otherwiſe called Gaffurius, frequently cites a writer on muſic named MARCHETTUS: this author was of Padua; he lived about the year 1400, and wrote a treatiſe entitled Lucidarium in Arte Muſice plane, and another De Muſica menſurata.

PROSDOCIMUS DE BELDEMANDIS, of Padua, flouriſhed about the year 1403. He wrote ſeveral tracts on plain and menſurable muſic, and was engaged in a controverſy with Marchettus; but he is moſt frequently mentioned as the commentator of De Muris, on whoſe treatiſe entitled Practica Menſurabilis Cantus, he wrote a learned expoſition. Beſides being an excellent muſician, he is celebrated as a philoſopher and aſtrologer: the latter character he owed to a tract De Sphæra of his writing.

JOHANNES TINCTOR, a doctor of the civil law, archdeacon of Naples, and chanter in the chapel of the king of Sicily, lived about this time, but ſomewhat prior to Franchinus, who cites him in ſeveral parts of his works. He wrote much on muſic, particularly on the meaſures

meaſures of time, on the tones, and a tract entitled De Arte Contrapuncti *.

ANTONIUS SUARCIALUPUS, a Florentine, about the year 1430, excelled ſo greatly in muſic, that numbers came from remote parts to hear his harmony. He publiſhed ſome things in this art, but the particulars are not known. The ſenate of Florence, in honour of his memory, cauſed a marble ſtatue of him to be erected near the great doors of the cathedral church †.

ANGELUS POLITIANUS, a perſon better known in the learned world as one of the revivers of literature in the fifteenth century, than for his ſkill in the ſcience, was nevertheleſs a writer on, and paſſionate admirer of muſic. His Panepiſtemon, or Prælectiones, contains a diſcourſe De Muſica naturali, mundana, et artificiali. Glareanus mentions him in two or three places of his Dodecachordon, as having miſapprehended the doctrine of the ancient modes. Indeed he has not ſtuck to charge him with an error, which ſtares the reader, even of the title-page of the Dodecachordon in the face; for in a catalogue of fourteen modes, which form the title page of that work, the Hyperphrygian mode, with the letter F prefixed occurs, with this note under it, 'Hyper-'Lydius Politiani; ſed eſt error.' He flouriſhed about the year 1460, and acquired ſuch a reputation for learning and eloquence, that Laurence de Medicis committed to his care the education of his children, of whom John, afterwards pope Leo the tenth, was one. The place of his reſidence was a mountain in Tuſcany, to which, in honour of him, the appellation of Mons Politianus, by the Italians corrupted into Monte Pulciano, was given. Though an eccleſiaſtic and a dignitary of the church, for it ſeems he was a canon, he is repreſented by Monſ. Varillas as a man of looſe morals, as a proof whereof he relates the following ſtory: 'Ange Politien, a native of 'Florence, who paſſed for the fineſt wit of his time in Italy, met 'with a fate which puniſhed his criminal love. Being profeſſor of 'eloquence at Florence, he unhappily became enamoured of one 'of his young ſcholars, who was of an illuſtrious family, but 'whom he could neither corrupt by his great preſents, nor by the 'force of his eloquence. The vexation he conceived at this diſap-

* Walth. Muſ. Lex. † Voſſ. De Scient. Mathem. cap. lx. ſect. 14.

'pointment was ſo great as to throw him into a burning fever; and in 'the violence of the fit he made two couplets of a ſong upon the 'object with which he was tranſported. He had no ſooner done this 'than he raiſed himſelf from his bed, took his lute, and accompanied 'it with his voice, in an air ſo tender and affecting, that he expired 'in ſinging the ſecond couplet.' Monſ. Balzac gives a different account of his death. He ſays that as he was ſinging to the lute, on the top of a ſtair-caſe, ſome verſes which he had formerly made on a young woman with whom he was then in love, the inſtrument fell out of his hand, and he himſelf fell down the ſtairs and broke his neck.

Bayle has refuted both theſe ſtories, and aſſigned good reaſons to induce a belief that the ſole cauſe of Politian's untimely death, was the grief he had conceived for the decay of the houſe of Medicis, to which he had great obligations.

CHAP. V.

THE ſeveral writers herein before enumerated, and mentioned to have lived after the time of Boetius, were of liberal profeſſions, being either eccleſiaſtics, lawyers, phyſicians, or general ſcholars: nevertheleſs there was a certain uniformity in their manner of treating the ſubject of muſic, that ſeemed to preclude all theoretic improvement. Boetius had collected and wrought into his work the principal doctrines of the ancients; he had given a general view of the ſeveral opinions that had prevailed amongſt them, and had adopted ſuch as he thought had the moſt ſolid foundation in reaſon and experiment. The accuracy with which he wrote, and his reputation as a philoſopher and a man of learning, induced an almoſt implicit acquieſcence in his authority.

This was one reaſon why the ſucceeding writers looked no farther backward than to the time of Boetius for their intelligence in harmonics; but there was another, which, had their inclination been ever ſo ſtrong to trace the principles of the ſcience to their ſource, muſt have checked it, and that was a general ignorance throughout the weſtern empire of the Greek language. The conſequence hereof was, that of the many treatiſes on muſic which were written between the end of the ſixth, and the beginning of the twelfth century, if we except

cept ſuch as treated of the ſcale as reformed by Guido, the eccleſiaſtical tones, and the Cantus Menſurabilis, the far greater part were but ſo many commentaries on the five books De Muſica of Boetius: and this almoſt impoſſibility of farther explaining the theory of the ſcience was ſo univerſally acknowledged, that of the candidates for academical honours, the principal qualifications required were a competent knowledge of his doctrines.

But though all improvements in the Theory of muſic may ſeem to have been at a ſtand during this period of five centuries, or a longer, for it may be extended backward to the time of Ptolemy, it is ſufficiently clear that it fared otherwiſe with the Practice. Guido, who does not appear to have ever red the Greek writers, effected a very important reformation of the ſcale; and, by an invention perfectly new, facilitated the practice of ſinging with truth and certainty. Some add that he was alſo the inventor of muſic in conſonance; but of this the evidence is not ſo clear as to preclude all doubt. Franco invented, and De Muris and others perfected, the Cantus Menſurabilis; and theſe improvements were of a nature ſo important, that they extended themſelves to every country where the practice of muſic prevailed, and in ſhort pervaded the whole civilized world.

As to the ſcience of harmonics, it had retreated to that part of the world, which, upon the eruption of the Goths into Europe, became the ſeat of literature, Conſtantinople; thither we may reaſonably ſuppoſe the ſeveral works of Ariſtoxenus, Euclid, and other ancient harmonicians, perhaps the only remaining books on the ſubject that eſcaped the wreck of learning, were carried; and theſe were the foundation of that conſtitution, which we are expreſsly told came from the Eaſt, the eccleſiaſtical tones. It does not indeed appear that the ſcience received any conſiderable improvement from this receſs, ſince of the few books written during it, the greater part are abridgments, or at beſt but commentaries on the more ancient writers: and of this the treatiſes of Marcianus Capella, Cenſorinus, Porphyry, and Manuel Bryennius, are a proof, and indeed the almoſt impoſſibility of any ſuch improvement after Ptolemy is apparent; for before his time the enarmonic and chromatic genera were grown into diſuſe, and only one ſpecies of the diatonic genus remained: nay, it is evident from the whole tenor of his writings, and the pains he has taken to explain them, that the doctrine both of the genera and of the modes

was involved in great obſcurity: if this was the caſe in the time of Ptolemy, who is ſaid to have lived about the year 139. and the practice of muſic had undergone ſo great a change as aroſe from the reduction of the genera with their ſeveral ſpecies to one or two at moſt, and the loſs of the modes, all that the ancients had taught became mere hiſtory; and the utmoſt that could be expected from a ſet of men who lived at the diſtance of ſome centuries from the lateſt of them, was that they ſhould barely underſtand their doctrines.

All Theoretic improvement being thus at a ſtand, we are not to wonder if the endeavours of mankind were directed to the eſtabliſhment and cultivation of a new Practice; and that theſe endeavours were vigorouſly exerted, we need no other proof than the zeal of the ancient Greek fathers to introduce muſic into the ſervice of the church, the inſtitution of the eccleſiaſtical tones, the reformation of the ſcale, and the invention of the Cantus Menſurabilis.

The migration of learning from the eaſt to the weſt, is an event too important to have eſcaped the notice of hiſtorians. Some have aſſerted that the foundation of the muſical practice now in uſe was laid by certain Greeks, who, upon the ſacking of Conſtantinople by the Turks under Mahomet the Great, in 1452 *, retired from that ſcene of horror and deſolation, and ſettled at Rome, and other cities of Italy. To this purpoſe Monſ. Bourdelot, the author of Hiſtoire Muſique et ſes Effets, in four ſmall tomes, relates that certain ingenious Greeks who had eſcaped from the ſacking of Conſtantinople, brought the polite arts, and particularly muſic, into Italy: for this aſſertion no authority is cited, and though recognized by the late reverend and learned Dr. Brown, it ſeems to reſt ſolely on the credit of an author, who, by a ſtrange abuſe of the appellation, has called that a hiſtory, which is at beſt but an injudicious collection of unauthenticated anecdotes and trifling memoirs.

To aſcertain preciſely the circumſtances attending the revival of learning in Europe, recourſe muſt be had to the writings of ſuch men as have given a particular relation of that great event; and by theſe it will appear, that before the taking of Conſtantinople divers learned Greeks ſettled in Italy, and became public teachers of the Greek lan-

* This important event gave riſe to a proverbial expreſſion, uſually applied to perſons that ſuddenly became rich: 'He hath been at the ſacking of Conſtantinople.' Sir Paul Rycaut's Hiſtory of the Turks, vol. I. pag. 236.

guage;

guage; and that Dante, Boccace, and Petrarch, all of whom flouriſhed in the fourteenth century, availed themſelves of their inſtructions, and co-operated with them in their endeavours to make it generally underſtood. The moſt eminent of theſe were Leontius Pilatus, Emanuel Chryſoloras, Theodorus Gaza, Georgius Trapezuntius, and cardinal Beſſarion. To theſe, at the diſtance of an hundred years, ſucceeded Joannes Argyropylus, Demetrius Chalcondyles, and many others, whoſe lives and labours have been ſufficiently celebrated*.

It no where appears that any of theſe men were ſkilled in muſic; on the contrary, they ſeem in general to have been grammarians, hiſtorians, and divines, fraught with that kind of erudition which became men who profeſſed to be the reſtorers of ancient learning. Nor have we any reaſon to believe that the practice of muſic had ſo far flouriſhed in the eaſtern part of the world, as to qualify any of them to become public teachers of the ſcience. It is true that muſic had been introduced by St. Baſil, Chryſoſtom, and others of the Greek fathers, into the ſervice of the church, and that the emperor Conſtantine had ſent an organ as a preſent to Pepin king of France; but it is as true that all the great improvements in the art were made at home. Pope Gregory improved upon the Ambroſian chant, and eſtabliſhed the eight eccleſiaſtical tones; Guido reformed the ſcale, and Franco invented the Cantus Menſurabilis; and the very term Contrapunto beſpeaks it to have ſprung from Italy.

From theſe premiſes it ſeems highly probable that it was not a Practice more refined than that in general uſe, nor an improved theory which theſe perſons brought from Conſtantinople, but that the introduction of the ancient Greek harmonicians, together with ſuch a knowledge of the language as enabled the profeſſors of muſic in Italy and

* Bayle has given a particular account of ſome of the moſt eminent of them, as namely, cardinal Beſſarion, and a few others; but a ſummary of their lives, and a hiſtory of that important æra is contained in a valuable work of Dr. Humphrey Hody, lately publiſhed by Dr. Samuel Jebb, entitled 'De Græcis illuſtribus Linguæ Græcæ Literarumque Humaniorum 'Inſtauratoribus.' The names of the perſons chiefly celebrated in this work, beſides thoſe above mentioned, are Nicolaus Secundinus, Joannes Andronicus Calliſtus, Tranquillus Andronicus, Georgius Chriſtonymus, Joannes Polo, Conſtantinus Laſcaris, Michael Marullus, Manilius Rhallus, Marcus Muſurus, Angelus Calabrus, Nicolaus Sophianus Georgius Alexander, Joannes Moſchus, Demetrius Moſchus, Emanuel Adramyttenus, Zacharius Caliergus, Nicolaus Blaſtus, Ariſtobulus Apoſtolius, Demetrius Ducas, Nicetas Phauſtus, Juſtinus Corcyraeus, Nicolaus Petrus, Antonius Eparchas, Matthaeus Avarius, Hermodorus Zacynthius.

other countries to underſtand and profit by their writings, is the ground of that obligation which muſic in particular owes them.

The probability of this conjecture will farther appear when we reflect on the opinion which the Italians entertain of the riſe and progreſs of muſic in Europe, and that is, that Guido for the practice, and Franchinus for the theory, were the fathers of modern muſic. How well founded that opinion is with reſpect to the latter of theſe two, will appear from the account of him which will ſhortly hereafter be given, and from the following view of the ſtate of muſic in thoſe countries, that made the greateſt advances as well in ſcientific as literary improvements.

It ſeems that before the time of Franchinus the teachers of muſic in Italy were the monks, and the Provençal muſars, violars, &c. the former may be ſuppoſed to have taught, as well as they were able, the general principles of harmony, as alſo the method of ſinging the divine offices, and the latter the uſe of inſtruments: it ſeems alſo that about the middle of the fifteenth century the Jews were great profeſſors of muſic, for by a law of Venice, made in the year 1443, it appears that one of their chief employments at that time was the teaching children to ſing; and they are thereby expreſsly forbidden to continue it, under ſevere penalties.

In France it is obſervable, that after the introduction of Guido's ſyſtem into that kingdom, the progreſs of muſic was remarkably ſlow; one improvement however ſeems to have had its riſe in that country, namely, Fauxbourdon, or what we in England were uſed to term Faburden, the hint whereof was probably taken from the Cornamuſa or bagpipe; and of this kind of accompanyment the French were ſo extremely fond, that they rejected the thought of any other; nay, they perſiſted in their attachment to it after the ſcience had arrived to a conſiderable degree of perfection in Italy and other parts of Europe.

In Germany the improvements in muſic kept nearly an even pace with thoſe in Italy. Indeed they were but very few; they conſiſted ſolely in the formation of new melodies ſubject to the tonic laws, adapted to the hymns, and other church offices, which were innumerable; but the diſguſting uniformity of theſe left very little room for the exerciſe of the inventive faculty*: the Germans indeed

* Bourdelot relates that the intercourſe between the French and Italians during the reigns of Charles VIII. Lewis XII. and Francis I. and afterwards in the time of queen Catherine

appear to have attained to great perfection in the uſe of the organ ſo early as the year 1480; for we are told that in that year a German, named Bernhard, invented the Pedal; from whence it ſhould ſeem that he had entertained conceptions of a fuller harmony than could be produced from that inſtrument by the touch of the fingers alone. This fact ſeems to agree but ill with Morley's opinion, that before the time of Franchinus there was no ſuch thing as muſic in parts; but, notwithſtanding this conjecture of his, the evidence that muſic in conſonance, of ſome kind or other, was known at leaſt as far back, in point of time, as the invention of the organ, is too ſtrong to be reſiſted; and indeed the form and mechaniſm of the inſtrument do little leſs than demonſtrate it. How and in what manner the organ was uſed in the accompanyment of divine ſervice it is very difficult to ſay; ſome intimations of its general uſe are nevertheleſs contained in the Micrologus of Guido, and theſe lead to an opinion that although the ſinging of the church offices was uniſonous, allowing for the difference between the voices of the boys and men employed therein, yet that the accompanyment thereof might be ſymphoniac, and contain in it thoſe conſonances which no muſician could poſſibly be ignorant of in theory, and which in practice it muſt have been impoſſible to avoid.

Of Franchinus, of whom ſuch frequent mention has been made in the courſe of this work, of his labours to cultivate the ſcience of harmony, and of the ſeveral valuable treatiſes by him compiled from the writings of the ancient Greeks, then lately introduced into Italy, the following is an account, extracted immediately from his own works, and thoſe of contemporary authors.

Franchinus Gaffurius, ſurnamed Laudenſis, from Lodi, a town in the Milaneſe, where he was born, was a profeſſor of, and a very learned and elaborate writer on muſic, of the fifteenth century. He was born on the fourteenth day of January, in the year 1451,

rine de Medicis, who was in every reſpect an Italian, contributed greatly to refine the French muſic; and brought it to a near reſemblance with that of Italy; but that many of the churches in France had gone ſo far as to conſtitute bands of muſicians to add to the ſolemnity, but that after ſome years they were diſmiſſed. The chapter of Paris entertained a diſlike of them; and by certain capitulary reſolutions made in the year 1646, ordained that the Fauxbourdon ſhould be revived; and of this kind of harmony, ſimple and limited as it is, the French are even at this day remarkably fond.

and was the ſon of one Betino, of the town of Bergamo, a ſoldier by profeſſion, and Catherina Fixaraga his wife. We are told that while he was yet a boy he was initiated into the ſervice of the church; from whence perhaps nothing more is to be inferred than that he aſſiſted in the the choral ſervice. His youth was ſpent in a cloſe application to learning; and upon his attainment of the ſacerdotal dignity, he addicted himſelf with the greateſt aſſiduity to the ſtudy of muſic. His firſt tutor was Johannes Godendach, a Carmelite; having acquired under him a knowledge of the rudiments of the ſcience, he left the place of his nativity, and went to his father then at Mantua, and in the ſervice of the marquis Ludovico Gonzaga. Here for two years he cloſely applied himſelf day and night to ſtudy, during which time he compoſed many tracts on the theory and practice of muſic. From Mantua he removed to Verona, and commenced profeſſor of muſic: there, though he taught publicly for a number of years, he found leiſure and opportunity for the making large collections relative to that ſcience, and compoſed a work intitled Muſicæ Inſtitutionis Collocutiones, which does not appear to have ever been printed, unleſs, as is hereafter ſuggeſted, it might be publiſhed under a different title. The great reputation he had acquired at Verona procured him an invitation from Proſpero Adorni to ſettle at Genoa: his ſtay there was but ſhort, for about a year after his removal thither, his patron being expelled by Battiſta Campofragoſo and Giovanni Galeazzo, dukes of Milan, he fixed his reſidence at Naples; in that city he found many muſicians who were held in great eſtimation, namely, Johannes Tinctor, Gulielmus Garnerius, Bernardus Hycart, and others, and by the advice of his friend and townſman Philipinus Bononius, who then held a conſiderable employment in that city, Franchinus maintained a public diſputation againſt them. Here he is ſaid to have written his Theoricum Opus Muſice Diſcipline, a moſt ingenious work; but the peſtilence breaking out in the city, which, to complete its calamity, was engaged in a bloody war with the Turks, who had ravaged the country of Apulia, and taken the city of Otranto; he returned to Lodi, and took up his abode at Monticello, in the territory of Cremona, being invited to ſettle there by Carolo Pallavicini, the biſhop of that city. During his ſtay there, which was three years, he taught muſic to the youth of the place, and began his Practica Muſicæ utriuſque Cantus, which was printed

firſt

firſt at Milan, in 1496, again at Breſcia in 1497, and laſt at Venice in 1512. Being prevailed on by the entreaties of the inhabitants of Bergamo, and the offer of a large ſtipend, he removed thither; but a war breaking out between them and the duke of Milan, he was neceſſitated to return home. There he ſtayed not long, for Romanus Barnus, a canon of Lodi, a man of great power, as he exerciſed the paſtoral authority in the abſence of the archbiſhop of Milan, incited by the fame of his learning and abilities as a public inſtructor, in the year 1484 invited him to ſettle there; and ſuch are we told was the high eſteem in which he was held by the greateſt men there, that by the free conſent of the chief of the palace, and without any rival, he was placed at the head of the choir of the cathedral church of Milan. How much he improved muſic there by ſtudy and by his lectures, the number of his diſciples, and the ſuffrage of the citizens are ſaid to have afforded an ample teſtimony: beſides the two works above-mentioned, he wrote alſo a treatiſe entitled Angelicum ac divinum Opus Muſice Franchini Gafurii Laudenſis Regii Muſici: Eccleſieque Mediolanenſis Phonaſci: Materna Lingua ſcriptum. From ſeveral circumſtances attending its publication, particularly that of its being written in the Italian language, there is great reaſon to believe that this is no other than the Muſicæ Inſtitutionis Collocutiones, mentioned above; and that it contains in ſubſtance the lectures which he red to his ſcholars in the courſe of his employment as public profeſſor. Laſt of all, and in the forty-ninth year of his age, he wrote a treatiſe De Harmonia Muſicorum Inſtrumentorum, at the end whereof is an eulogium on Franchinus and his writings by Pantaleone Meleguli of Lodi, from which this account is for the moſt part taken. Beſides the pains he took in compoſing the works above-mentioned, not being acquainted, as we may imagine, with the Greek language, he at a great expence procured to be tranſlated into Latin the harmonical treatiſes of many of the more ancient writers, namely, Ariſtides Quintilianus, Manuel Bryennius, Ptolemy, and Bacchius Senior. The author above-cited, who ſeems to have been well acquainted with him, and to manifeſt an excuſable partiality for his memory, has borne a very honourable teſtimony to his character; for, beſides applauding him for the ſervices he had done the ſcience of muſic by his great learning and indefatigable

gable induſtry, he is very explicit in declaring him to have been a virtuous and good man. The time of his death is no where preciſely aſcertained; but in his latter years he became engaged in a controverſy with Giovanni Spataro, profeſſor of muſic at Bologna; and it appears that the apology of Franchinus againſt this his adverſary was written and publiſhed in the year 1520, ſo that he muſt have lived at leaſt to the age of ſeventy.

After having ſaid thus much, it may not be amiſs to give a more particular account of the writings of ſo conſiderable a man as Gaffurius; and firſt of the Theorica: it is dedicated to the famous Ludovico Sforza, governor of Milan, the ſame probably with him of that name mentioned by Philip de Comines; it is divided into five books, and was printed firſt at Naples in 1480, and again at Milan, in 1492.

It is very clear that the doctrines taught in this work, the Theorica Muſice of Franchinus, are the ſame with thoſe delivered by Boetius. Indeed the greater part appears to be an abridgment of Boetius de Muſica, with an addition of Guido's method of ſolmiſation; for which reaſon, and becauſe copious extracts from this latter work have been already given, and Guido's invention has been explained in his own words, it is thought unneceſſary to be more particular in the preſent account of it.

The treatiſe entitled Practica Muſicæ utriuſque Cantus, ſo called becauſe the purpoſe of it is to declare the nature of both the plain and menſurable cantus, is of a kind as different from the former as its title imports it to be. For, without entering at all into the theory of the ſcience, the author with great perſpicuity teaches the elements of muſic, and the practice of ſinging, agreeable to the method invented by Guido, the rules of the Cantus Menſurabilis, the nature of counterpoint, and, laſtly, the proportions as they refer to menſurable muſic; and this in a manner that ſhews him to have been a thorough maſter of his ſubject. But perhaps there is no part of the Practica Muſicæ more curious than that formula of the Eccleſiaſtical Tones contained in the firſt book of it, and which is inſerted in the preceding volume of this work *.

* The extract above referred to contains perhaps the moſt ancient and authentic formula of the tones extant, and muſt therefore be deemed a great curioſity. Rouſſeau ſays of plain-

In the firſt chapter of the ſecond book of this work of Franchinus, the author treats of the ſeveral kinds of metre in the words following:

‘ The poets and muſicians in times paſt, maturely conſidering the ‘ time of every word, placed a long or a ſhort mark over each, where- ‘ by each ſyllable was denoted to be either long or ſhort; wherefore ‘ over a ſhort ſyllable they affixed a meaſure of one time, and over a ‘ long one the quantity of two times; whence it is clear that the ‘ ſhort ſyllable was found out before the long, as Diomedes the ‘ grammarian teſtifies, for one was prior to two. They account a ‘ ſyllable to be ſhort, either in its own nature, or in reſpect to its ‘ poſition; they alſo make ſome ſyllables to be common; as when ‘ they are naturally ſhort and a liquid follows a mute, as in “ tenebræ patris.” This appears as well among the Greek as the ‘ Latin poets; and theſe ſyllables are indifferently meaſured, that is ‘ to ſay, they are ſometimes ſhort, and at other times long; and thus ‘ they conſtructed every kind of verſe by a mixture of different feet, ‘ and theſe feet were made up of different times; for the Dactyl, ‘ that I may mention the quantities of ſome of them, contained three ‘ ſyllables, the firſt whereof was long, and the other two ſhort, as “ armiger, principis;” it therefore conſiſted of four times. The ‘ Spondee has alſo four times, but diſpoſed into two long ſyllables, ‘ as “ fælix æſtas.” The Iambus, called the quick foot, has three ‘ times, drawn out on two ſyllables, the one long and the other ſhort, ‘ as Muſa. The Anapeſtus, by the Greeks called alſo Antidactylus, ‘ becauſe it is the reverſe of the Dactyl, conſiſts of three ſyllables, ‘ the two firſt whereof are ſhort, and the laſt long, as “ pietas erato.” ‘ The Pyrrhichius of two ſhort ſyllables, as “ Miſer pater.” The ‘ Tribrachus contains three ſhort ſyllables, as “ Dominus.” The ‘ Amphibrachus has alſo three, the firſt ſhort, the ſecond long, and

plain-chant in general, that it is a precious relique of antiquity: this might be ſaid ſuppoſing the tones to be no older than the time of St. Ambroſe; but it is certain that if they are not the modes of the ancient Greeks, and conſequently more ancient by a thouſand years, they reſemble them ſo nearly, that they may well be taken for the ſame, and therefore are an object of ſtill greater veneration. With reſpect to their uſe at preſent, it is true that they make no part of divine ſervice in the churches of the Reformed, but in that of Rome they are ſtill preſerved, and are daily to be heard in England in the chapels of the ambaſſadors from Roman Catholic princes. From all which conſiderations it cannot but be wiſhed that the integrity of them may be preſerved; and to this end nothing can be more conducive than an authentic deſignation of them ſeverally, and ſuch that herein before given is ſuppoſed to be.

‘ the third ſhort, as “ Carina.” The Creticus, or Amphiacrus, con-
‘ ſiſts likewiſe of three ſyllables; the firſt long, the ſecond ſhort, and
‘ the third long, as “ inſulæ.” The Bacchius alſo has three ſylla-
‘ bles, the firſt ſhort, and the other two long, as “ Achates et Ulixes.”
‘ The Proceleumaticus, agreeing chiefly with Lyric verſe, has four
‘ ſhort ſyllables, as “ avicula.” The Diſpondeus was compoſed of
‘ eight times and four long ſyllables, as “ Oratores.’ The Coriam-
‘ bus conſiſted alſo of four ſyllables, the firſt long, the two following
‘ ſhort, and the laſt long, as “ armipotens.” The Biiambus had four
‘ ſyllables, the firſt ſhort, the ſecond long, the third ſhort, and the
‘ fourth long, as Propinquitas. The Epitritus, or Hippius, as it is
‘ called by Diomedes, was fourfold; the firſt kind conſiſted of four
‘ ſyllables, the firſt whereof was ſhort, the other three long; and it
‘ comprehended ſeven times, as “ ſacerdotes.” The ſecond Epitri-
‘ tus had four ſyllables, the ſecond whereof was ſhort, and all the
‘ reſt long, as “ conditores. The third Epitritus contained four ſyl-
‘ lables, the third whereof was ſhort and all the reſt long, as “ De-
“ moſthenes.” The fourth Epitritus was formed alſo of four ſylla-
‘ bles, the laſt whereof was ſhort, and the three firſt long, as “ Feſ-
“ ceninus.” Some of theſe are ſuppoſed to be ſimple, as the Spon-
‘ deus and Iambus, and others compound, as the Diſpondeus and
‘ Biiambus. Diomedes and Ariſtides, in the firſt book, and St.
‘ Auguſtine have explained them all. Muſicians have invented cer-
‘ tain characters with fit and proper names, by means whereof, the
‘ diverſity of meaſured times being previouſly underſtood, they are
‘ able to form any Cantus, in the ſame manner as verſe is made from
‘ different feet. Philoſophers think that the meaſure of ſhort time
‘ ought to be adjuſted by the equable motions of the pulſe, compar-
‘ ing the Arſis and Theſis with the Diaſtole and Stole. In the mea-
‘ ſure of every pulſe the Diaſtole ſignifies dilatation, and the Stole
‘ contraction.

‘ The poets have an Arſis and Theſis, that is an elevation and de-
‘ poſition of their feet according to the paſſions; and they uſe theſe
‘ in reciting, that the verſe may ſtrike the ear and ſoften the mind.
‘ The connexion of the words is regulated according to the nature
‘ of the verſe; ſo that the very texture of the verſe will introduce
‘ ſuch numbers as are proper to it. Rythmus, in the opinion of
‘ Quintilian, conſiſts in the meaſures of times; and I conceive time

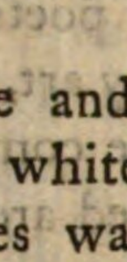
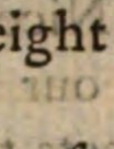
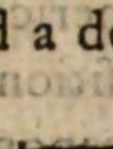
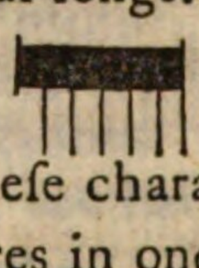
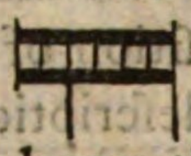
‘ to

'to be the measure of syllables. But Bede, in his treatise concern-
'ing figures and metres, has interpreted Rythmus to be a modulated
'composition, not formed in any metrical ratio, but to be deter-
'mined by the ear, in the same manner as we judge of the verses
'of the common poets. Yet we sometimes meet with Rythmi not
'regulated by any art, but proceeding from the sound or modulation
'itself: these the common poets form naturally, whereas the Ryth-
'mi of the learned are constructed by the rules of art. The Greeks
'assert that Rythmus consists in the Arsis and Thesis, and that sort
'of time which some call vacant or free. Aristoxenus says it is
'time divided numerically; and, according to Nicomachus, it is a
'regulated composition of times; but it is not our business to pre-
'scribe rules and canons, for we leave to the poets that which pro-
'perly belongs to them; yet it were to be wished that they who
'make verses had good ears, whereby they might attain a metrical
'elegance in poetry.'

CHAP. VI.

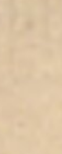
IN the second chapter Franchinus treats of the characters used to denote the different measures of time in the words following:

'The measure of time is the disposition of the quantity of each
'character. Every commensurable description is denoted either
'by characters or pauses; the Greeks in their Rythmus used
'the following, viz. for the breve —, for the long of two
'times ⏑—, for that of three times ⏑⏑—, for that of four times
'⏑⏑⏑—, for that of five times ⏑⏑⏑⏑—. To express the Arsis they
'added a point to each character, thus —·, ⏑·. The The-
'sis was understood by the simple character, without any such ad-
'dition. As to the consonant intensions, such as the diatessaronic,
'diapentic, diapasonic, and the rest, they were expressed by certain
'characters, which I purposely omit, as being foreign to the pre-
'sent practice. The musicians of this day express the measure of
'one time by a square filled up ■; that of two, called a long, by a
'square with a stroke on the right side, either ascending or descend-
'ing,

'ing, which ſtroke was four times as long as one ſide of the ſquare.
'Some however, becauſe of the deformity ariſing from the too great
'length of the ſtroke, made it equal in length to only three times the
'ſide of the ſquare, and others made it but twice, thus  . The long
'of three times was expreſſed alſo by a ſquare and a ſtroke, but
'with this diverſity, one third of its body was white or open, thus
' , or thus . The long of four times was ſignified by a
'full quadrangle with a ſtroke, the body whereof was double in
'length to its height  ; and this was called a double long. The
'triple long had a ſquare of triple extenſion  , and contained
'ſix times. There were alſo characters that comprehended in them
'ſeveral longs. each of which was diſtinguiſhed by a ſingle ſtroke
'thus  . Thoſe that came afterwards, ſubverting the order
'of theſe characters, deſcribed the marks open, having many ſhort
'ſquares in one body, thus . They alſo marked the long
'conjoined with the breve, and the breve with the long, in one and
'the ſame figure thus  . But as theſe latter characters are
'now diſuſed, we will leave them, and ſpeak concerning thoſe by
'which the faſhion and practice of thoſe latter days may be known to
'one.'

The third chapter treats of what the author calls the five eſſential characters, in the following words.

'A character is a mark uſed to ſignify either the continuance or
'the privation of ſound; for taciturnity may as well be the ſubject
'of meaſure as ſound itſelf. The meaſures of taciturnity are called
'pauſes, and of theſe ſome are ſhort and others long.

'Muſicians have aſcribed to the breve the character of a ſquare
' , which they call alſo a time, as it expreſſes the meaſure of one
'time. The long they ſignified by a ſquare, having on the right
'ſide a ſtroke either upwards or downwards, in length equal to four
'times the ſide of the ſquare, thus  ; it was called alſo the double
'breve;

'breve; but the writers of muſic for the moſt part make this ſtroke 'without regard to any proportion. Again they divided the ſquare of 'the breves diagonally into two equal parts, in this manner ⧅, and 'joining to it another triangle, they turned the angles upwards and 'downwards thus ◇, and called the character thus formed a ſemi-'breve, and gave to it half the quantity of the breve *. Laſtly, thoſe 'of latter days gave the meaſure of one time to a ſemibreve, compre-'hending in it the Diaſtole and the Syſtole †; and as the Diaſtole and 'Syſtole, or Arſis and Theſis, which are the leaſt meaſure of the pulſe, 'are conſidered as the meaſure of one time, ſo alſo is the ſemibreve, 'which, in reſpect of its meaſure, coincides exactly with the mea-'ſure of the pulſe; and as they conſidered the meaſure of the Dia-'ſtole or Syſtole, or of the Arſis or Theſis as the meaſure of the 'ſhorteſt duration in metrical ſound, they gave to the character 'which denoted it, the name of Minim, and deſcribed it by a ſemi-'breve, with a ſtroke proceeding either upwards or downwards from 'one of its angles thus ◇| or thus |◇.

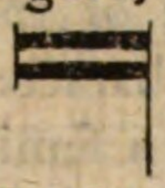
'The ſhort character, conſiſting of one time, and the long of two 'times, are termed the elementary characters of meaſurable ſound, 'and their quantities anſwer to the juſt or concinnous intervals, or 'rather the integral parts of a tone; for, according to Ariſtides and 'Anſelm, the tone is capable of a diviſion into four of theſe dieſis, 'which are termed enarmonic, and anſwerable to this diviſion the 'long is divided into four ſemibreves, and the breve into four mi-

* Franchinus, in his Angelicum et divinum Opus, tract III. cap. i. reſembles this character to a grain of barley. And here it may be noted that his account of the invention of the characters uſed in menſurable muſic is much more probable than that of Vicentino, pag. 144, of this volume, which though ingenious is fanciful.

† This obſervation of Franchinus is worthy of remembrance, for notwithſtanding what he ſays a few lines above, and the remark of Liſtenius in the note pag. 155, of this volume, we are here taught to conſider the ſemibreve, or tactus minor, as the meaſure of a time, or as we ſhould now ſay, of a bar, conſiſting of two pulſes or ſtrokes, the one down, the other up. The uſe of the obſervation is this, fugues written in canon have always a direction to ſhew at what diſtance of time the replicate is to follow the guide or principal, ſuch as fuga in Hypodiapente poſt tempus. Butl. Princ. of Muſ. 76, fuga in uniſono poſt duo tempora, ib. 77, et vide Zarl. Iſtit. Harm. Parte III. cap. lv. now unleſs the value of a time be previouſly aſcertained, a canon is no rule for the ſinging of a fugue: and that the practice correſponds with the obſervation of Franchinus here remarked on, may be ſeen in ſundry examples to the purpoſe, in the Prattica di Muſica of Lodovico Zacoone, libro II. fol. 113.

'nims,

'nims, as if one proceeded from each angle of the breve: therefore 'as every thing ariſes or is produced from the Minimum, or leaſt of 'his own kind; and number, for inſtance, takes its increaſe from 'unity, as being the leaſt, and to which all number is ultimately 'reſolvable; and as every line is generated and increaſed by, and 'again reduced to a point; ſo every meaſure of muſical time is pro-'duced from, and may again be reduced to a minim, as being the 'leaſt meaſure.

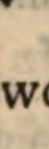
'Laſtly, muſicians have invented another character, the double 'long, which is uſed in the tenor part of motets, and is equal in 'quantity to four ſhort times or breves. It exceeds the other cha-'racters, both in reſpect of its quantity, and the dimenſion of its 'figure, this they call the Maxima or Large, and deſcribe it thus '  . This character is aptly enough compared to the chord

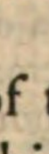
'Proſlambanomenos, the moſt grave of the perfect ſyſtem; and the 'reſt of the characters may with equal propriety be compared to 'other chords, as having the ſame relation to different parts of the 'ſyſtem as thoſe bear to each other; and in this method of compa-'riſon the minim will be found to correſpond with the tone, the ſe-'mibreve to the diateſſeron, and the large to the biſdiapaſon.'

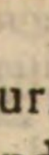
In the fourth chapter Franchinus proceeds to explain the more minute characters in theſe words:

'Poſterity ſubdivided the character of the minim, firſt into two 'equal parts, containing that meaſure of time called the greater 'ſemiminim, which Proſdocimus deſcribes in a twofold way; 'for taking his notion of a minim from Tinctor, he firſt de-'ſcribes the ſemiminim by the figure of a minim having the end of 'its ſtem turned off to the right, with a kind of crooked tail, thus

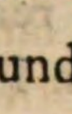
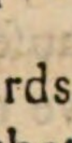
' ; and the leſſer ſemiminim, in quantity half the greater, with

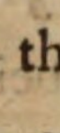
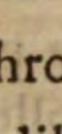
'two ſuch turns, thus  . Secondly, keeping preciſely to the form

'of the minim, he makes the body full black, thus  , and divides 'this laſt character into two equal parts, by giving to it the ſame

'turn of the ſtem as before had been given to the minim, thus  , 'and this they called the leſſer ſemiminim. The former characters,

'viz. thoſe with the open or white body, are called by Proſdoci-
'mus, the minims of Tinctor, drawn into duple or quadruple pro-
'portion; but others, whoſe example we chooſe rather to follow,
'call theſe characters of ſubdiviſion with a ſingle turn of the ſtem,
'ſeminims, as being a kind of disjunct or ſeparated minims; and
'again they call the parts of theſe ſeminims, from theſ mallneſs of
'their meaſure and quantity, ſemiminimims; ſo that the ſeminim
'follows the minim as a greater ſemitone does a tone, and the ſemi-
'minimim looks back upon the minim as a leſſer ſemitone does on
'tone.

'There is yet a third, the moſt diminiſhed particle of a minim,
'and which the ſame Proſdocimus would have to be called the minim
'of Tinctor in an octuple proportion; others the leſſer ſemiminim;
'and others a comma, which we think would more properly be
'called a dieſis, the name given to the leaſt harmonical particle in
'the diviſion of a tone: this many deſcribe by a full ſemiminim,
'having a crooked tail turned towards the right, and a crooked
'ſtroke proceeding from its angle underneath, in this manner  ;
'but as the appearance of this character among the other diminu-
'tions is very deformed, we have expreſſed it by a crooked ſtem drawn
'from its ſummit, and turned towards the left in this manner  , to
'denote its inferiority in reſpect of that character which it reſembles,
'and which is turned to the right. There are ſome who deſcribe the
'meaſures of time by characters variouſly different from thoſe above
'enumerated, as Franco, Philippus de Caſerta, Johannes de Muris,
'and Anſelmus of Parma, which laſt draws a long Plica, or winding
'ſtroke aſcending, and alſo a ſhort one, both having tails on either
'ſide. Again, the ſame Anſelmus makes a greater, a leſſer, and a
'mean breve; the greater he has expreſſed by a ſquare, with a ſtroke
'deſcending on the left ſide, in this manner ; the leſſer by a
'ſquare with a ſtroke aſcending from the left ſide thus ; and the
'mean by a ſquare without any ſtroke, thus . Likewiſe the
'greater ſemibreve he deſcribes with two ſtrokes, the one aſcending
'and the other deſcending, both on the right ſide, thus ; the
'leſſer ſemibreve by a ſquare with two ſtrokes on the left ſide,
'thus

'thus  , and the mean ſemibreve by a ſquare with a ſtroke drawn 'through it both upwards and downwards in this manner  , and by 'a like method he ſignifies the reſt of the meaſures; but theſe cha-'racters later muſicians have choſe rather to reject than approve.'

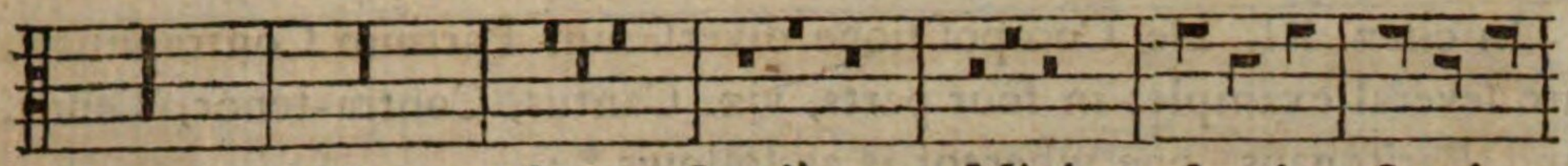
The fifth chapter of the ſame book contains an explanation of the ligatures, of which enough has been ſaid in the forgoing part of this volume.

In the ſixth chapter, De Pauſis, Franchinus thus explains the characters by which the reſts are deſcribed.

'A pauſe is a character uſed to denote a ſtop made in ſinging accord-'ing to the rules of art. The pauſe was invented to give a neceſſary 'relief to the voice, and a ſweetneſs to the melody; for as a preach-'er of the divine word, or an orator in his diſcourſe finds it neceſ-'ſary oftentimes to relieve his auditors by the recital of ſome plea-'ſantry, thereby to make them more favourable and attentive, ſo a 'ſinger intermixing certain pauſes with his notes, engages the at-'tention of his hearers to the remaining parts of his ſong. The cha-'racter of a pauſe is a certain line or ſtroke drawn through a ſpace 'or ſpaces, or part of a ſpace, not added to any note, but entirely 'ſeparated from every other character. The ancients had four pauſes 'in their ſongs, which, becauſe they were the meaſures of omitted 'notes, aſſumed the reſpective names of thoſe notes, as the pauſe of 'a Minim, of a Semibreve, of a Breve, and of a Long. The breve 'pauſe is a ſtroke comprehending two ſuch intervals; the pauſe of 'three times, whoſe extremities include four lines, occupies three 'intire ſpaces; this they call a perfect long, becauſe it paſſes over in 'ſilence three equal proper times, which are called Breves, for in 'the quantities of characters of this kind the ternary number is 'eſteemed perfect.'

The characters of the ſeveral pauſes of a perfect long, an imperfect long, a breve, ſemibreve, minim, ſemiminim or crotchet, and ſemiminimim or quaver, are thus deſcribed by Franchinus, and are in truth the ſame with thoſe now in uſe.

Long



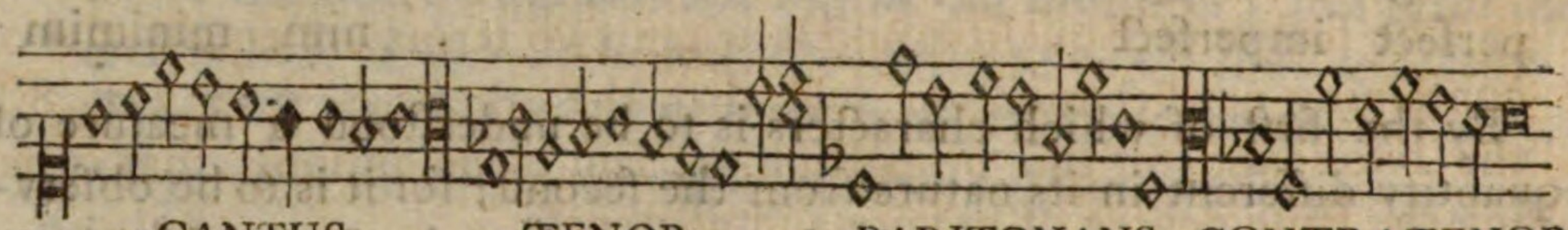
Long perfect | Long imperfect | Breve | Semibreve | Minim | Semi-nim | Semi-minimim

By the firſt of which characters is to be underſtood a meaſure of quantity different in its nature from the ſecond; for it is to be obſerved that in the writings of all who have treated on the Cantus Menſurabilis, the attribute of Perfection is aſcribed to thoſe numbers only which are called Ternary, as including a progreſſion by three; the reaſons for which, whether good or bad it matters not, are as follow:

'The Ternary number in the quantities of this kind is eſteemed 'perfect, firſt, becauſe the Binary number is ever accounted femi-'nine, whereas this, which is the firſt uneven number, is ſaid 'to be maſculine; and by the alternate coupling of theſe two 'the reſt of the numbers are produced. Secondly, it is compoſed 'both of Aliquot and Aliquant parts. Thirdly, there is a relation 'between the numbers 1, 2, 3, as they follow in the natural order, 'which, as St. Auguſtine teſtifies, is not to be found between any 'others; for, not to mention that between them no number can 'intervene, 3 is made up of the two numbers preceding, which can-'not be ſaid of 4 or 5, nor of thoſe that follow them. Fourthly, 'there is a threefold equality in the number 3, for its beginning, mid-'dle, and end are preciſely the ſame; and by means thereof we diſ-'cern the Divine Trinity in the ſupreme God. Laſtly, there is a per-'fection in the number 3, ariſing from this property, if you multiply '3 by 2, or 2 by 3, the product will be ſix, which mathematicians 'pronounce to be a perfect number in reſpect of its aliquot parts.'

The third book of the treatiſe De Practica contains the elements of counterpoint with the diſtinctions of the ſeveral ſpecies, and examples of each in two, three, and four parts. The fourth chapter, entitled 'Quæ et ubi in Contrapuncto admittendæ ſint diſcordantiæ,' though it be a proof that diſcords were admitted into muſical compoſition ſo early as the author's time, ſhews yet that they were taken very cautiouſly, that is to ſay, they never exceeded the length of a ſemibreve; and this reſtriction, for which he cites Dunſtable, and other writers, may well be acquieſced in, ſeeing that the art of preparing and reſolving diſcords ſeems to have been unknown at this time.

In chap. XI. De Compoſitione diverſarum Partium Contrapuncti, are ſeveral examples in four parts, viz. Cantus, Contra-tenor, Tenor, and Baritonans, one whereof is as follows *:



Upon theſe examples it is obſervable that the muſical characters from their diſſimilarity ſeem not to have been printed upon letter-preſs types, but on wooden blocks, in which the lines, cliffs, and notes had been firſt cut or engraved.

The fourth book is altogether on the ſubject of the proportions, not as they refer to conſonance, but as they relate to menſurable muſic; and though the various ſpecies of proportion have already been explained, it ſeems neceſſary here to recapitulate what has been ſaid on that head, in order to give an idea of the general view and deſign of the author in this laſt book of his treatiſe De Practica.

* In the compoſition of muſic in ſymphony, it is to be noted that the number of parts can never in ſtrictneſs exceed four; and that where any compoſition is ſaid to be of more, ſome of the parts muſt neceſſarily pauſe while others ſing.

The moſt uſual names for the ſeveral parts of a vocal compoſition are baſe, tenor, counter-tenor, and cantus; where it is for five voices, another part called the medius or mean is interpoſed between the counter-tenor and the cantus. In three parts, where there is no cantus, the upper part is generally the counter-tenor, which in that caſe aſſumes the name of Altus; but theſe which are the general rules obſerved in the arrangement of parts allow of many variations. Franchinus, in the example above-cited, has given the name of Baritonans to one of the parts; this is a term ſignifying that kind of baſe, which for the extent of its compaſs may be conſidered as partaking of the nature both of the baſe and tenor. In compoſitions for inſtruments, and ſometimes in thoſe for voices, the cantus is called the Treble, which ſeveral terms are thus explained by Butler in his Principles of Muſic, lib. I. chap. iii. in not.

The Baſe is ſo called becauſe it is the baſis or foundation of the ſong.

The Tenor, from teneo to hold, conſiſted anciently of long holding notes, containing the ditty or plain-ſong, upon which the other parts were wont to deſcant in ſundry ſorts of figures.

The Counter-tenor is ſo named, as anſwering the tenor, though commonly in higher notes; or it may be thus explained, Counter-tenor quaſi Counterfeit-tenor, from its near affinity to the tenor.

Cantus ſeems to be an arbitrary term, for which no reaſon or etymology is aſſigned by any of the writers on muſic.

The Treble has clearly its name from the third or upper ſeptenary of notes in the ſcale, which are ever thoſe of the treble or cantus part.

The term Baritonans anſwers preciſely to the French Contre-baſſe, an appellation very proper for a part, which, as it is ſaid above, ſeems to bear the ſame affinity to the baſe as the counter-tenor does to the tenor.

Proportion is the ratio that two terms bear to each other, as two numbers, two lines, two ſounds, &c. as if we were to compare UT below with SOL above, or any other two ſounds at different parts of the ſcale. In general there are two kinds of proportion.

The firſt is of Equality, and is when two terms are equal, the one containing neither more or leſs than the other, as 1 1, 2 2, 8 8; the two ſounds in this proportion are ſaid to be uniſons, that is having the ſame degree of gravity and acuteneſs.

The other is of Inequality, as when of two terms one is larger than the other, i. e. contains more parts, as 4, 2; becauſe the firſt contains the latter once and ſomething left, this therefore muſt be inequality. Of this proportion there are five ſpecies, which the Italians call Generi.

Firſt, Moltiplice or Multiple is when the larger number contains the ſmall one twice, as 4, 2. If this greater term do contain the leſs but twice, as 4. 2. 6. 3. 16. 8, &c. it is called Proporzione Dupla, if three times Tripla, if four Quadrupla, and ſo on to infinity.

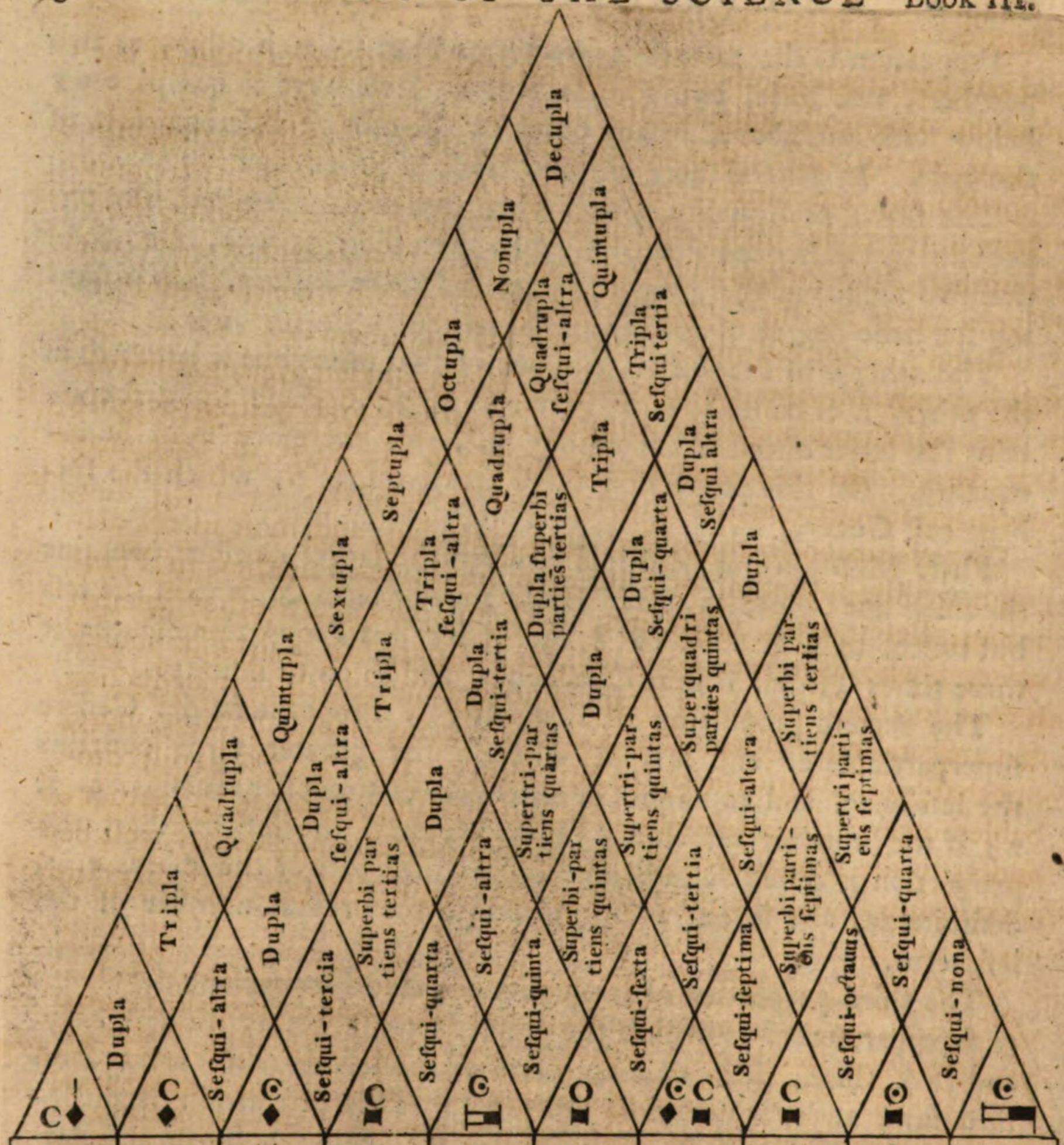
The ſecond proportion of inequality is Proporzione del Genere ſuperparticulare, and is that wherein the greater term contains the leſs once, and an aliquot or exact part of the leſſer remains, as 3, 2; if the number remaining be exactly half the leſs number, the proportion is called Seſquialteral; if a third part of the leſs as 4, 3, Seſquiterza, and ſo on, adding to Seſqui the ordinal number of the leſs term.

The third proportion of inequality is called Proporzione del Genere ſuperparziente, in which the greater term contains the leſs once, and two, three, four, or more parts of the leſs remain; or, as Zarlino ſays, 2, 3, 4, or more units, &c. This proportion is diſtinguiſhed by the words Bi, Tri, Quadri, &c. between Super and Parziente; thus the proportion of 5, 3, is called Superbiparziente Terza, becauſe 5 contains 3 once and two units remain, which are two parts of 3; that of 7, 4, Supertriparziente Quarta, by reaſon 7 contains 4 once, and three parts of 4 remain, and ſo of others.

The fourth and fifth kinds of proportion of inequality are compounded of the multiple and one of thoſe above deſcribed *.

Morley, in the following table, has very clearly ſhewn how the moſt uſual proportions in muſic are generated,

* Vide Broſſard, Dictionaire de Muſique, in art.



C♦	♦	♦	■	■	■	■	■	■	■
1	2	3	4	5	6	7	8	9	10
2	4	6	8	10	12	14	16	18	20
3	6	9	12	15	18	21	24	27	30
4	8	12	16	20	24	28	32	36	40
5	10	15	20	25	30	35	40	45	50
6	12	18	24	30	36	42	48	54	60
7	14	21	28	35	42	49	56	63	70
8	16	24	32	40	48	56	64	72	80
9	18	27	36	45	54	63	72	81	90
10	20	30	40	50	60	70	80	90	100

and has explained its uſe and reference to the purpoſes of muſical calculation in the following terms:

'As for the uſe of this table, when you would know what proportion any one number hath to another, finde out the two numbers in the table, then looke upwarde to the triangle incloſing thoſe numbers, and in the angle of concourſe, that is where your two lynes meete togither, there is the proportion of your two numbers written: as for example, let your two numbers be 18 and 24; looke upward, and in the top of the tryangle covering the two lynes which incloſe thoſe numbers, you will find written Seſquitertia; ſo likewiſe 24 and 42 you finde in the angle of concourſe written ſuper tripartiens quartas, and ſo of others.'

There is reaſon to think that this ingenious and moſt uſeful diagram was the invention of Morley himſelf; ſince neither in Franchinus, Peter Aron, Glareanus, Zarlino, nor many other ancient writers, who have been conſulted for the purpoſe, is it to be found. Indeed in the Theorica of Franchinus we meet with that deduction of numbers which forms the baſis of the triangle, and nothing more, but that work Morley declares he had never ſeen *: it is highly probable however that he found theſe numbers in ſome other old author; and as to the ſeveral triangles produced therefrom, he may well be ſuppoſed to have taken the hint of drawing them from that diagram

* For this we have his own word in a paſſage which proves, though he takes frequent occaſion to cite Franchinus, yet that he had the misfortune to be a ſtranger to the moſt valuable of his works, as alſo to ſome particulars relating to ancient muſic, which he would have been glad to have known. Theſe are Morley's own words: 'And though Friar 'Zaccone out of Franchinus affirme that the Greekes didde ſing by certaine letters ſignifying both the time that the note is to be holden in length, and alſo the heighth and 'lowneſſe of the ſame: yet becauſe I finde no ſuch matter in Franchinus his Harmonia 'Inſtrumentorum (for his Theorica nor Practica I have not ſeene, nor underſtand not his 'arguments) I knowe not what to ſaie to it.' [Annotations on the firſt part of the Introduction to Practical Muſic.]

The paſſage above alluded to by Morley is to be found in the Prattica di Muſica of Zacconi, lib. I. cap. 15, but it contains no reference to any particular work of Franchinus, nevertheleſs it is clear that he muſt have had his eye on the ſecond chapter of the ſecond book of the Practica Muſicæ utriuſque Cantus, in which are exhibited the characters uſed to denote the meaſures or times which conſtituted the rythmus of the Greeks. See them in pag. 313, of this volume. But Zaccone ſeems to be miſtaken in ſuppoſing that theſe characters ſignified as well the melodial diſtances as the quantity of the notes, for Franchinus intimates nothing like it, on the contrary he ſays expreſsly, that theſe latter were denoted by certain characters, which he purpoſely omits; and what theſe characters were may be ſeen in Boetius de Muſica, lib. IV. cap. iii. and in the preceding volume, book I. chap. iv. of this work.

in the manuſcript of Waltham Holy Croſs, inſerted in pag. 223 of this volume, in which a ſeries of duple, triple, ſeſquialteral and ſeſquitertian proportions is deduced from certain numbers there aſſumed.

CHAP. VII.

THE uſe of the ſeveral proportions contained in the foregoing diagram, ſo far as they regard muſic, was originally to aſcertain the ratios of the conſonances, and for that purpoſe they are applied by Euclid in the Sectio Canonis; for inſtance, the diapaſon is by him demonſtrated to be in duple, which is a ſpecies of Multiplex proportion; the diateſſaron in ſuperparticular, that is to ſay Seſquitertia proportion, 4 to 3; the diapente alſo in ſuperparticular, that is to ſay Seſquialtera proportion, 3 to 2; and laſtly, the Diezeuctic tone alſo in ſuperparticular, that is to, ſay Seſquioctave proportion, 9 to 8. All which proportions were inveſtigated by the diviſion of the monochord, and are now farther demonſtrable by the vibrations of pendulums of proportionable lengths.

That the Cantus Menſurabilis had alſo a foundation in numerical proportion is evident, for not only it conſiſted in a combination of long and ſhort quantities, but each had a numerical ratio to the other; for inſtance, to the Large the Long was in duple, and the Breve in quadruple proportion; this was in the imperfect mode, but in the perfect, where the diviſion was by three, the Long was to the Large in triple, and the Breve in nonuple proportion.

There does not ſeem to have been any original neceſſity for transferring the ratios from conſonance to meaſures, or at leaſt of retaining more than the duple and triple proportions, with thoſe others generated by them, ſince we have found by experience that all menſurable muſic is reſolvable into either the one or the other of theſe two; but no ſooner were they adjuſted, and a due diſcrimination made between the attributes of perfection and imperfection as they related to time, than the writers on menſurable muſic ſet themſelves to find out all the varieties of proportion which the radical numbers are capable of producing. How theſe proportions could poſſibly be applied to practice, or what advantage muſic could derive from them,

ſup-

ſuppoſing them practicable, is one of the hardeſt things to be conceived of in the whole ſcience. Morley, in the firſt part of his Introduction, pag. 27, has undertaken to declare the uſe of the moſt ſimple of them, namely the Duple, Triple, Quadruple, Seſquialtera, and Seſquitertia, which he thus explains in the following dialogue:

'PHILOMATHES. What is proportion?

'MASTER. It is the comparing of numbers placed perpendicularly one over another.

'PHI. This I knewe before; but what is that to muſicke?

'MA. Indeede wee do not in muſicke conſider the numbers by themſelves; but ſet them for a ſigne to ſignifye the altering of our notes in the time.

'PHI. Proceede then to the declaration of proportion.

'MA. Proportion is either of equality or unequality. Proportion of equalitie is the comparing of two equal quantities togither, in which becauſe there is no difference, we will ſpeak no more at this time. Proportion of inequalitie is when two things of unequal quantitie are compared togither, and is either of them more or leſs inæqualitie. Proportion of the more inequalitie is when a greater number is ſet over and compared to a leſſer, and in muſicke doth always ſignifie diminution. Proportion of the leſſe inequalitie is where a leſſer number is ſet over and compared to a greater, as $\frac{3}{2}$, and in muſicke doth alwaies ſignifie augmentation.

'PHI. How many kinds of proportions do you commonly uſe in muſicke, for I am perſuaded it is a matter impoſſible to ſing them all, eſpecially thoſe which be termed ſuperparcients?

'MA. You ſaie true, although there be no proportion ſo harde but might be made in muſicke; but the hardneſſe of ſinging them hath cauſed them to be left out, and therefore there be but five in moſt common uſe with us, Dupla, Tripla, Quadrupla, Seſquialtera, and Seſquitertia.

'PHI. What is Dupla proportion in muſicke?

'MA. It is that which taketh halfe the value of every note and reſt from it, ſo that two notes of one kinde doe but anſwere to the value of one; and it is knowen when the upper number containeth the lower twiſe, thus $\frac{2}{1}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{8}{4}$ $\frac{12}{6}$, &c. * * * * * *

'PHI. What is Tripla proportion in muſicke?

'MA.

'MA. It is that which diminiſheth the value of the notes to one 'third part; for three briefes are ſet for one, and three ſemibriefs for 'one, and is knowen when two numbers are ſet before the ſong, 'whereof the one contayneth the other thriſe thus $\frac{3}{1}$ $\frac{6}{2}$ $\frac{9}{3}$.* * *

'PHI. Proceed now to Quadrupla.

'MA. Quadrupla is proportion diminiſhing the value of the notes 'to the quarter of that which they were before; and it is perceived 'in ſinging when a number is ſet before the ſong, comprehending an- 'other four times, as $\frac{4}{1}$ $\frac{8}{2}$ $\frac{12}{4}$, &c. * * * Quintupla and Sextupla I have 'not ſeen uſed by any ſtrangers in their ſongs ſo far as I remember, 'but here we uſe them, but not as they uſe their other proportions, 'for we call that Sextupla where wee make ſixe black minyms to the 'ſemibriefe, and Quintupla when we have but five &c. but that is 'more by cuſtom than by reaſon. * * * * * *

'PHI. Come then to Seſquialtera: What is it?

'MA. It is when three notes are ſung to two of the ſame kinde, 'and is knowne by a number containing another once and his halfe, '$\frac{3}{2}$ $\frac{6}{4}$ $\frac{9}{6}$. * * * Seſquitercia is when four notes are ſung to three of 'the ſame kinde, and is knowen by a number ſet before him, con- 'tayning another once and his third part, thus $\frac{4}{3}$ $\frac{8}{6}$ $\frac{12}{9}$. And theſe ſhall 'ſuffice at this time, for knowing theſe, the reſt are eaſily learned. 'But if a man would ingulfe himſelfe to learne to ſing, and ſet down 'all them which Franchinis Gaufurius hath ſet downe in his booke 'De Proportionibus Muſicis, he ſhould find it a matter not only hard 'but almoſt impoſſible.'

It is evident from the paſſages above-cited that whatever might have been the number of the proportions formerly in uſe, they were in Morley's time reduced to five, and that he himſelf doubted whether many of thoſe contained in the Practica Muſice utriuſque Cantus of Franchinus, could poſſibly be ſung; and farther there is great reaſon to think that in this opinion he was not ſingular.

To give a ſhort account of the contents of Franchinus's fourth book, it contains fifteen chapters, entitled as follow:

De diffinitione & diſtinctione proportionis, Caput primum.
De quinque generibus proportionum majoris et minoris inequalitatis, } Caput ſecundum.

De

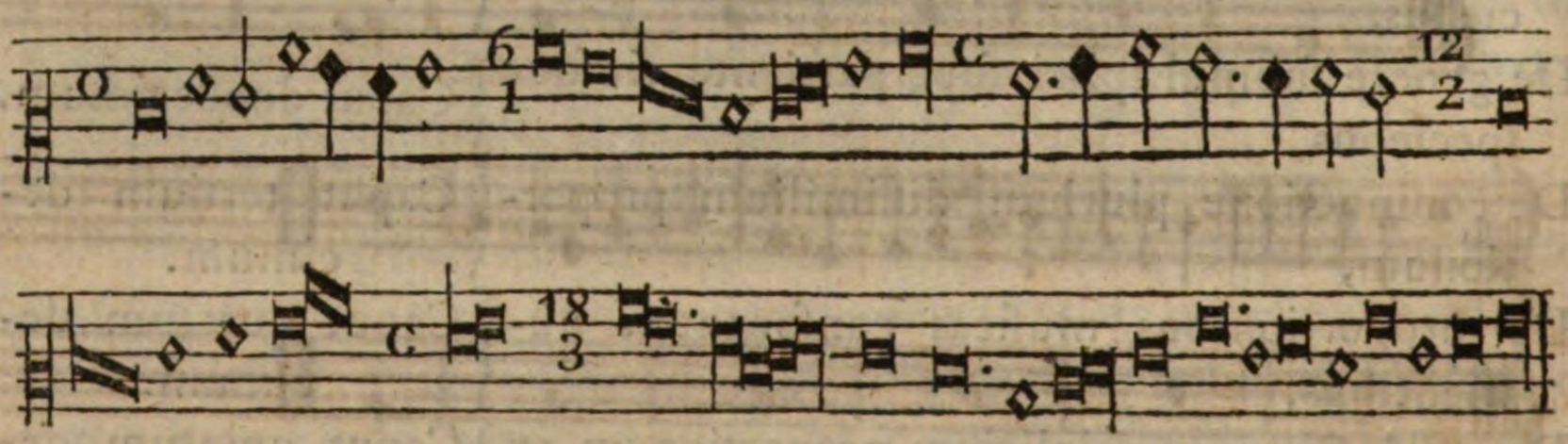
De genere multiplici eiuſque ſpeciebus,	Caput tertium.
De genere ſubmultiplici eiuſque ſpeciebus,	Caput quartum.
De genere ſuperparticulari eiuſque ſpeciebus,	Caput quintum.
De genere ſubſuperparticulari eiuſque ſpeciebus,	Caput ſextum.
De genere ſuperpartiente eiuſque ſpeciebus,	Caput ſeptimum.
De genere ſubſuperpartiente eiuſque ſpeciebus,	Caput octavum.
De genere multiplici ſuperparticulari eiuſque ſpeciebus,	Caput nonum.
De genere ſubmultiplici ſuperparticulari eiuſque ſpeciebus,	Caput decimum.
De genere multiplici ſuperpartiente eiuſque ſpeciebus,	Caput undecimum.
De genere ſubmultiplici ſuperpartiente eiuſque ſpeciebus	Caput duodecimum.
De coniunctione plurium diſſimilium proportionum,	Caput tertium decimum.
De proportionibus muſicas conſonantias nutrientibus,	Caput quartum decimum.
De productione multiplicium proportionum ex multiplicibus ſuperparticularibus	Caput quintum decimum.

The firſt chapter of this book treats of proportion in general, with the diviſion thereof into diſcrete and continuous, rational and irrational. In this diſcrimination of its ſeveral kinds, Franchinus profeſſes to follow Euclid, and other of the ancient writers on the ſubject; referring alſo to a writer on proportion, but little known, named Johannes Marlianus. In the ſubſequent chapters are contained a great variety of ſhort muſical compoſitions calculated to illuſtrate the ſeveral proportions treated of in each: ſome in two parts, viz. tenor and cantus; others in three, viz. tenor, contratenor and cantus. The duples, triples, and quadruples may in general be conceived of from what Morley has ſaid concerning them; and ſo might the others, if this explanation, which, mutatis mutandis, runs through them all, were at this day intelligible, namely, that a certain number of the latter notes in each, are equivalent in quantity and meaſure of time to a leſs number of precedent ones, apparently of an equal value. To give an inſtance in ſextuple proportion, theſe

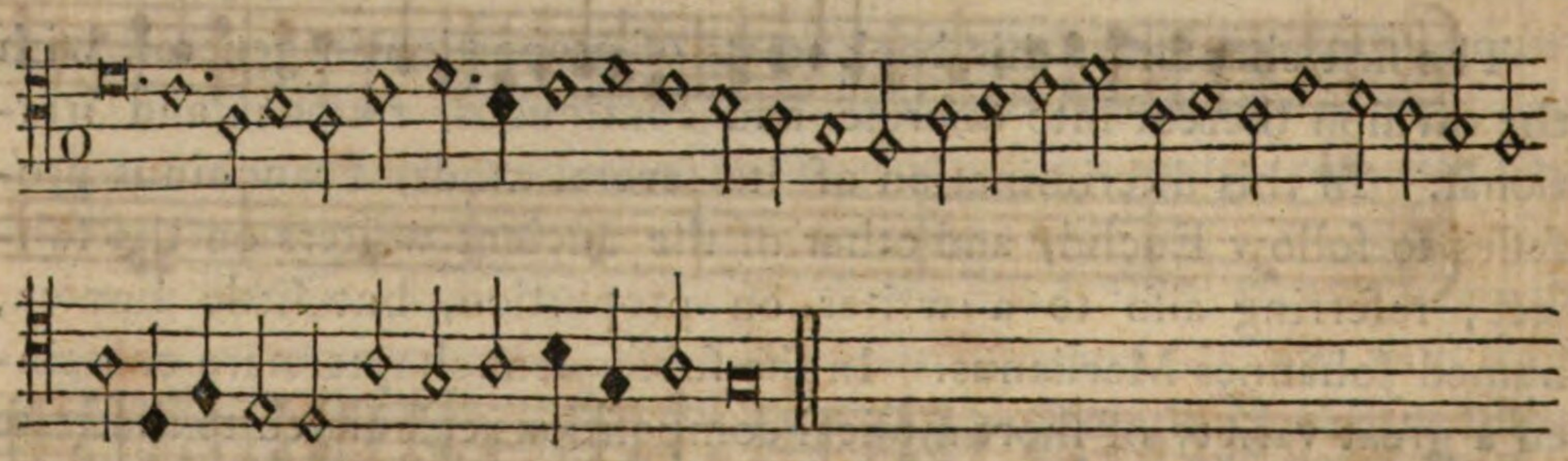
are

are the author's words: 'Sextupla proportio quinta multiplicis ge-
'neris ſpecies fit quum maior ſequentiam notularum numeros
'ad minorem præcedentium relatus: eum in ſe compræhendit
'ſexies præciſe: & æquiualet ei in quantitate & temporis men-
'ſura ut vi. ad i. & xii. ad ii. & xviii. ad iii. ſex enim notulæ
'ſecundum hanc diſpoſitionem uni ſibi conſimili æquivalent & coæ-
'quantur: ita ut ſingulæ quæque ipſarum ſex diminuantur de quin-
'que ſextis partibus ſui quantitatiui ualoris: deſcribitur enim in no-
'tulis hoc modo $\frac{6}{1}$ $\frac{12}{2}$ $\frac{18}{3}$ quod hoc monſtratur exemplo *.'

CANTUS



TENOR



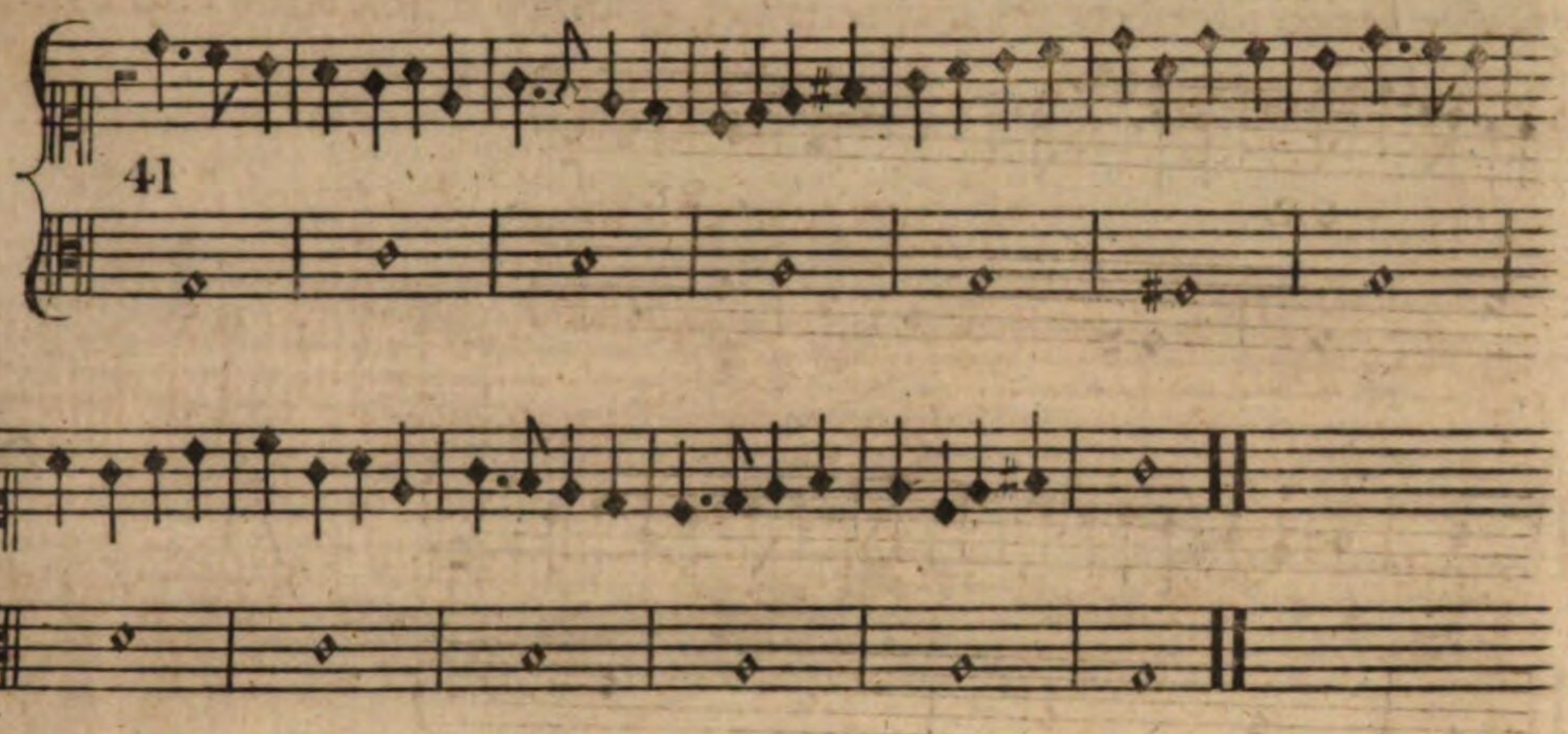
* Pract. Muſ. lib IV. cap. iii.

Franchinus is not ſufficiently clear to a modern apprehenſion with reſpect to the manner in which the proportions are to be ſung; but with the aſſiſtance of Morley, and by the help of that rule, which in his Annotations on pag. 31 of the firſt part of his Introduction he lays down as infallible, namely, that 'in all muſical proportions the upper num-
'ber ſignifieth the ſemibreve, and the lower the ſtroke;' or, in other words, becauſe the diviſion may be into leſs notes than ſemibreves, and the notes divided may be leſs in quantity than a ſtroke or breve; and that other in pag. 28, of the Introduction, to wit, 'that
'the upper number ſignifieth the progreſſion, and the under the meaſure,' it is diſcoverable that in duple proportion two notes in one part are to be ſung to one in the other, in triple three, in quadruple four, and in quintuple five. Of the two former kinds he has given

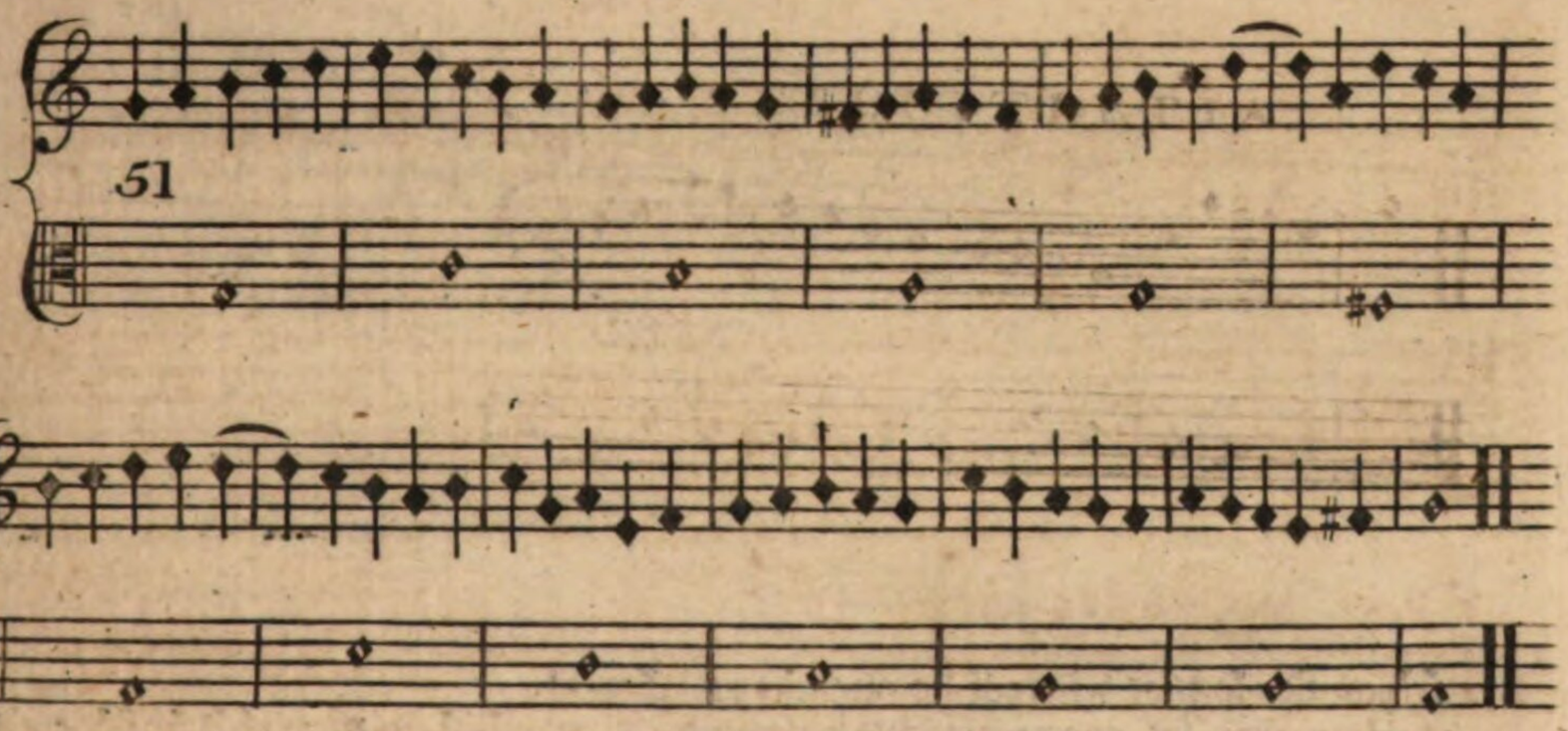
As to that other work of Franchinus, entitled Angelicum ac divinum Opus muſice, the epithets given to it might induce a ſuſpicion

given examples in the twenty-eighth and ſubſequent pages of his Introduction; and of the two latter the following occur, pag. 91 of the ſame work.

QUADRUPLA



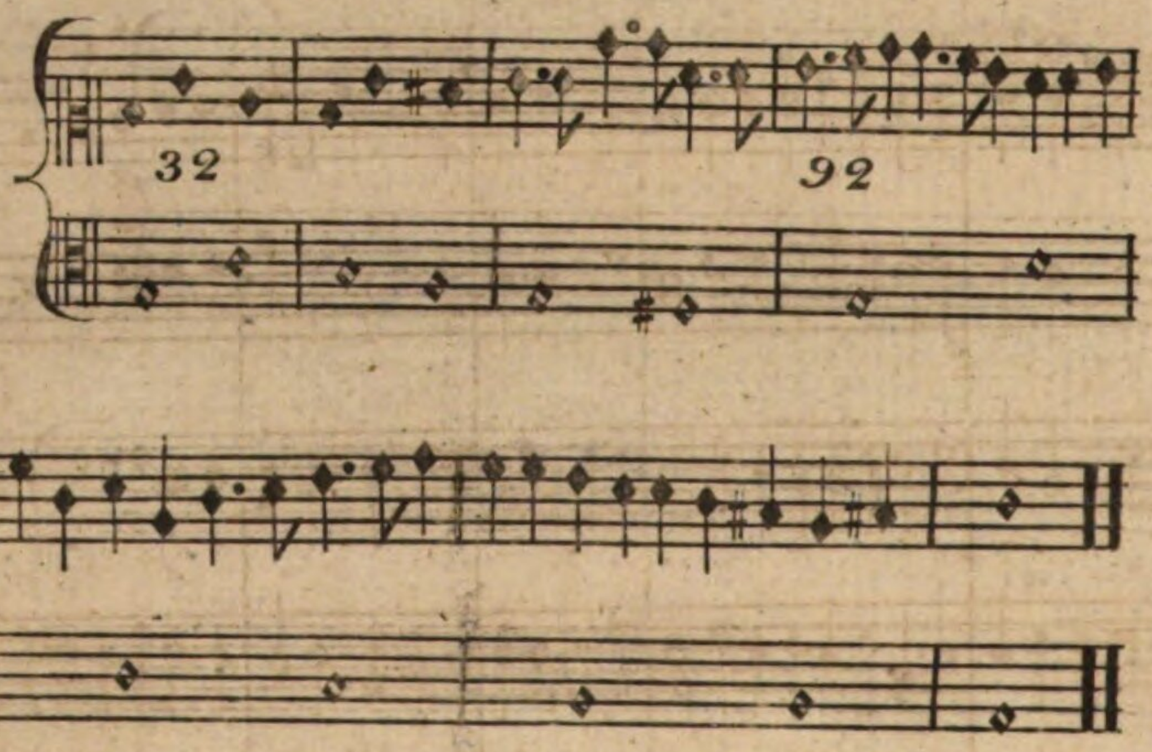
QUINTUPLA



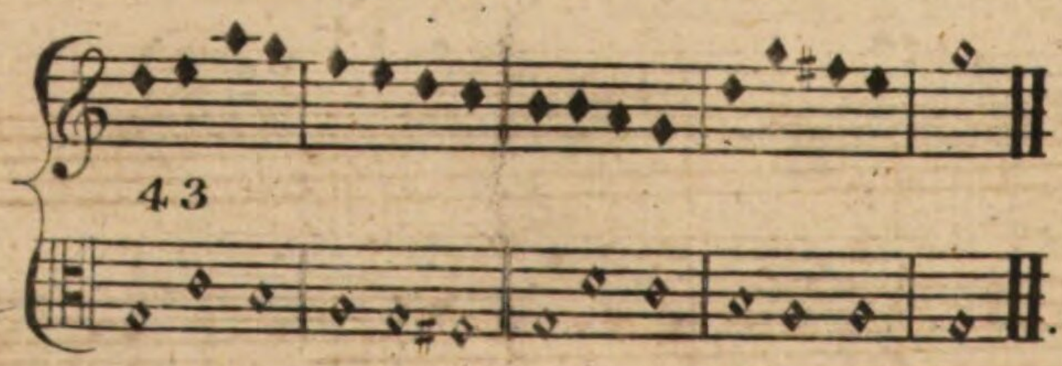
that it was a posthumous publication by some friend of the author, rather than that he gave it to the world himself; but the dedication

Sesquialtera and Sesquitertia are thus represented by him:

SESQUIALTERA.



SESQUITERTIA.



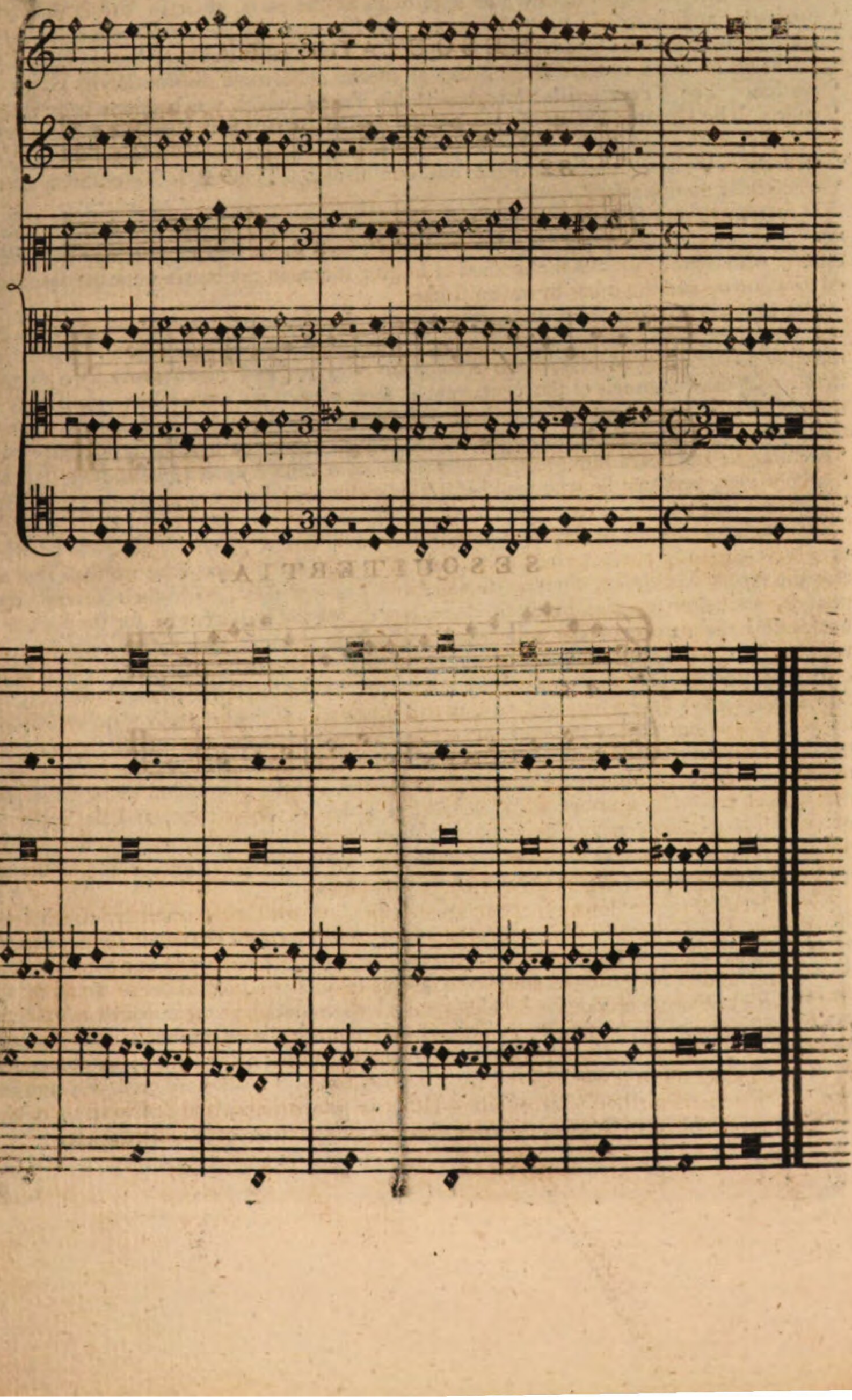
Upon the former whereof he remarks as follows:

'Here they set downe certaine observations, which they termed Inductions, as here you see in the first two barres sesquialtera perfect: that they called the induction to nine to two, which is quadruple sesquialtera. In the third barre you have broken sesquialtera, and the rest to the end is quadrupla sesquialtera, or, as they termed it, nine to two; and every proportion whole is called the induction to that which it maketh, being broken. As tripla being broken in the more prolation wil make nonupla, and so is tripla the induction to nonupla. Or in the less prolation wil make sextupla, and so is the induction to sextupla.'

The general method of reconciling dissimilar proportions, and reducing them to practice, is exhibited by Morley in the following composition of Alessandro Striggio, being the

of this book to Simone Crotto, a patrician of Milan, excludes the poſſibility of doubt that it was publiſhed by Franchinus, and gives

the latter part of the thirtieth ſong of the ſecond book of his madrigals for ſix voices to the words 'All' acqua ſagra.' Introd. pag. 35.



occaſion to remark how much the manners of the fifteenth century are exceeded by thoſe of the preſent time, in which ſhould an author of the firſt degree of eminence in any faculty or ſcience give to a work

Upon which Morley makes the following comment: 'Herein you have one poynt 'handled firſt in the ordinary moode through all the parts, then in Tripla through all 'the parts, and, laſtly, in proportions, no part like unto another, for the treble contayn-'eth diminution in the Quadruple proportion. The ſecond treble or Sextus hath Tripla 'prickt all in black notes. Your Altus or meane contayneth diminution in Dupla pro-'portion. The Tenor goeth through with his Tripla (which was begonne before) to the 'ende. The Quintus is Seſquialtera to the breefe, which hath this ſign ¢ $\frac{3}{2}$ ſet before 'it. But if the ſigne were taken away, then woulde three minyms make a whole ſtroke, 'whereas now three ſemibriefs make but one ſtroke. The Baſe is the ordinary moode, 'wherein is no difficulty.'

It ſeems not very eaſy to reconcile proportions ſo diſſimilar as are contained in the examples above given, in reſpect that the Arſis and Theſis in the ſeveral parts do not coincide, unleſs, which probably was the method of ſinging them, in the beating one bar was marked by a down, and the other by an up ſtroke.

But after all it is extremely difficult to account for this capricious interchange of proportions in the ſame Cantus, or to aſſign any good reaſon for retaining them. In the one example produced by Morley, from Aleſſandro Striggio, and given above, we are more ſtruck with the quaintneſs of the contrivance, than pleaſed with the effect. In ſhort, the multiplicity of proportions ſeems to have been the abuſe of muſic; and this the ſame author ſeems to allow in the courſe of his work, and to cenſure, where he ſays, that 'being 'a childe he had heard him greatly commended who coulde upon a plaine-ſong ſing hard 'proportions, and that he who could bring in manieſt of them was accounted the jollyeſt 'fellowe.' Introd. pag. 119.

So much for the uſe of different proportions in different parts. The terms by which they were anciently characterized come next to be conſidered; and here we ſhall find that that the terms Multiplex, Superparticular, and Superpartient, with their ſeveral compounds, are better ſupplied by thoſe characters called the Inductions; for the former do but declare the nature of the proportions, which is a mere ſpeculative conſideration, whereas the latter denote the proportions themſelves. To conceive juſtly of theſe it is neceſſary to premiſe that the meaſure of a modern bar in duple time is a ſemibreve, and that all the triples have a ſuppoſed ratio to this meaſure. If the progreſſion be by Minims, the radical number is the number of minims contained in the bar of duple time, and the upper the number of progreſſion, as in this inſtance $\frac{3}{2}$, which denotes that ſpecies of triple in which three minims are contained in the bar. If the progreſſion be by Crotchets, the radical gives the number of crotchets in a bar of duple time, and the upper the number of progreſſion, as $\frac{3}{4}$, ſignifying that three crotchets are contained in a bar. If the progreſſion be by Quavers, eight are contained in a bar of duple time, and $\frac{3}{8}$ is the ſignature of a movement wherein three quavers make a bar.

The above obſervations are intended to ſhew that our want of an accurate knowledge of the ancient proportions of time is a misfortune that may very well be ſubmitted to, ſince it is but a conſequence of improvements that have ſuperſeded the neceſſity of any concern about them; it being incontrovertible that there is not any kind of proportion or meaſure that the invention can ſuggeſt as proper for muſic, which is not to be expreſſed by the characters now in uſe. Theſe, and the diviſion of time by bars, have rendered uſeleſs all the learning of the ligatures, all the diſtinctions of mood, time, and prolation; all the various methods of augmentation and diminution by black full and black void, red full and red void characters, and, in a word, all the doctrine of proportions as applied to time, which Franchinus and numberleſs authors before him had laboured to teach and eſtabliſh.

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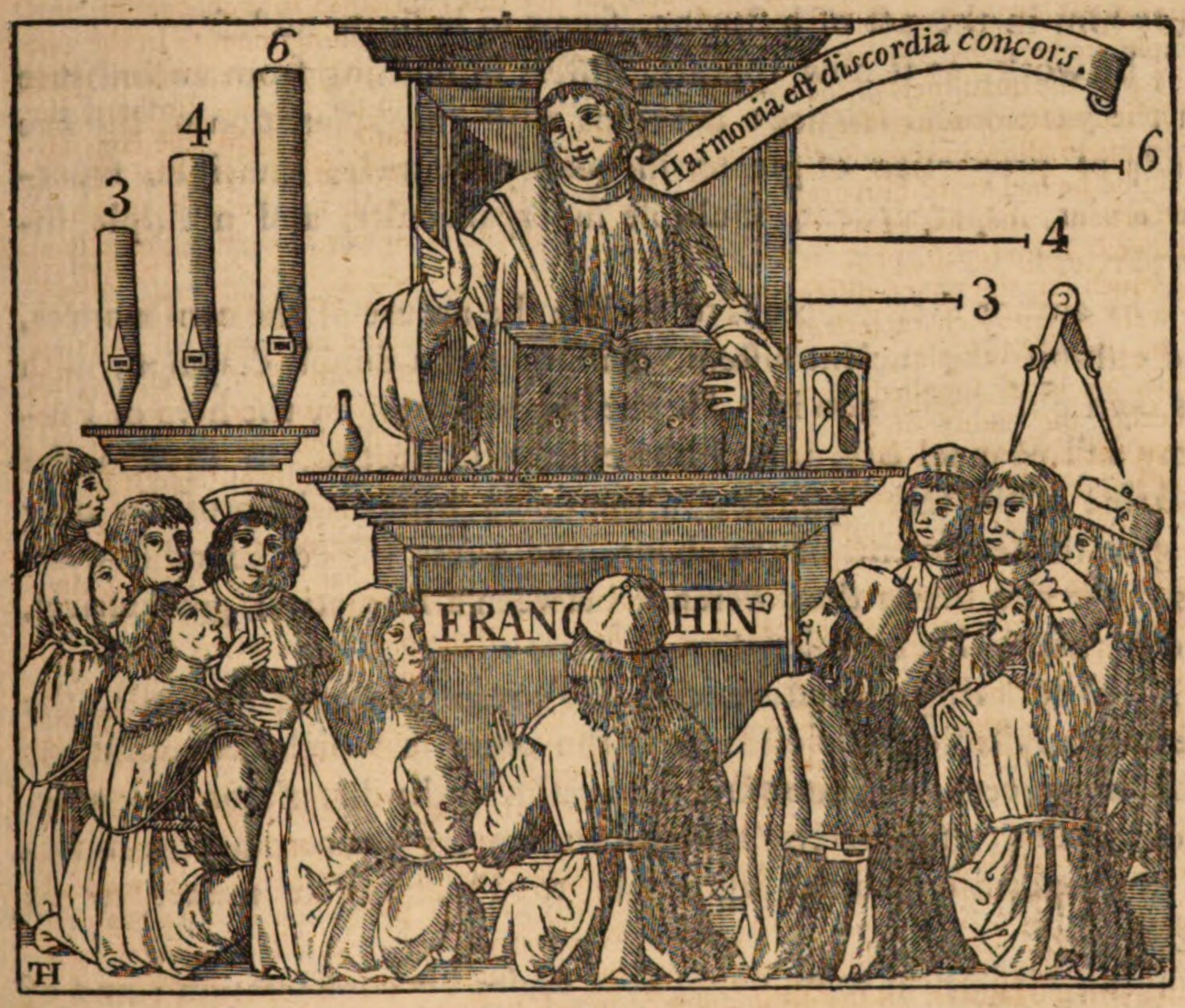
of his own the character of Angelic or Divine, he would be more cenſured for his vanity than admired for his learning or ingenuity.

The difference here noted carries with it no imputation of exceſſive vanity in Franchinus, as it is in a great meaſure accounted for by the practice of the age he lived in; but it may ſerve to ſhew that the refinements of literature have a neceſſary effect on the tempers and conduct of men, and that learning and urbanity generally improve together.

The ſecond page of the book contains what may be deemed a typographical curioſity; it is a repreſentation of Franchinus in a pulpit, with a book in his hand, and an hour-glaſs by his ſide, lecturing to an audience of twelve perſons. It is a coarſe print from a wooden cut, and is here under delineated.



To give a particular account of this work would in effect be to recapitulate the ſubſtance of what has already been cited from the writings of the ancient harmonicians, more eſpecially Boëtius, of whom,

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as he was a Latin writer, Franchinus has made conſiderable uſe, as indeed have all the muſical writers; for as to the Greeks, it is well known that till the revival of learning in Europe, their language was underſtood but by very few: Franchinus himſelf was unable to read the Greek authors in the original, and for that reaſon, as has been already mentioned, he procured tranſlations of them to be made at his own expence. There are however many things in this work of Franchinus that deſerve to be mentioned.

It was printed at Milan in the year 1508; and from the language, which is the Italian of that day, and the ſtyle and manner in which this book is written, there can be no doubt but that it is the ſame in ſubſtance, perhaps nearly ſo in words, with thoſe lectures which we are told he red at Cremona, Lodi, and elſewhere. Indeed the frontiſpiece to the book herein before delineated, and which repreſents him in the act of lecturing, ſeems to indicate no leſs.

The work, as it now appears, differs in nothing from an inſtitute on the harmonical ſcience: it begins with an explanation of the five kinds of proportion of greater inequality, namely, multiple, ſuperparticular, ſuperpartient, multiple ſuperparticular, and multiple ſuperpartient.

The author then proceeds to declare the nature of the conſonances, and exhibits the ancient ſyſtem, conſiſting of a double diapaſon, with his own obſervations on it. He then endeavours, by the help of Ptolemy and Manuel Bryennius, but chiefly of Boetius, to explain the doctrine of the three genera; in the doing whereof he profeſſes only to give the ſentiments of the above, and a few leſs conſiderable writers. He alſo ſhews the difference between arithmetical, geometrical, and harmonical proportionality.

After declaring the nature of Guido's reformation of the ſcale, the uſe of the ſyllables, the cliffs, and the order in which the mutations ariſe, he proceeds to demonſtrate the ratios of the diateſſaron, diapente, and diapaſon, and thereby leads to an enquiry concerning the modes of the ancients, which, agreeable to Ptolemy, he makes to be eight.

The eccleſiaſtical tones come next under his conſideration; and of theſe he gives an explanation not near ſo copious, but to the ſame effect with that contained in the Practica Muſicæ utriuſque Cantus already given at length.

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The ſame may be ſaid of that part of this work, wherein the meaſures of time are treated on; a brief account of them, and of the ligatures, and alſo of the pauſes or reſts, is here given, but for more ample information the author refers his reader to his former work.

The fourth part of this tract contains the doctrine of counterpoint.

In the fifth and laſt part the proportions of greater and leſſer inequality are very accurately diſcuſſed; theſe are ſolely applicable to the Cantus Menſurabilis, but, as for reaſons herein before given, the uſe of intricate proportions has long been exploded, and the ſimple ones have been found to be better characterized by numbers than by the terms formerly uſed for that purpoſe, a particular account of the contents of this laſt book ſeems to be no way neceſſary.

CHAP. VIII.

OF the work De Harmonia Muſicorum Inſtrumentorum, little more need be ſaid than that it was printed at Milan in 1518, and is dedicated to Johannes Grolerius, queſtor or treaſurer of Milan to Francis I. king of France. It is a general exhibition of the doctrines contained in the writings of the Greek harmonicians, at leaſt of ſuch of them as may be ſuppoſed to have come to the hands of its author; for ſome of them it is not pretended that he ever ſaw; and for the ſenſe of thoſe with which he appears to have been beſt acquainted, he ſeems to have been beholden to Boetius, who in many reſpects is to be conſidered both as a tranſlator and a commentator on the Greek writers. In this work of Franchinus the nature of the perfect or immutable ſyſtem is explained, as are alſo, as well as the author was able, the genera of the ancients, and the proportions of the conſonances. He conſiders alſo the diviſion of the tone, and the dimenſion of the tetrachord, and ſhews the ſeveral ſpecies of diateſſaron, diapente, and diapaſon; and demonſtrates, as Boetius has alſo done, that ſix ſeſquioctave tones exceed the diapaſon by a comma. He next explains the nature of arithmetical, geometrical, and harmonical proportionality, and ſhews wherein they dif-

fer from each other. In the fourth and laſt book he treats on the modes of the ancients, in the doing whereof he apparently follows Ptolemy, and ſpeaks of the Dorian as the moſt excellent.

Notwithſtanding the great reputation which Franchinus had acquired by his writings, and the general acquieſcence of his contemporaries in the precepts from time to time delivered by him, a profeſſor of Bologna, Giovanni Spataro by name, in the year 1531 made a furious attack upon him in a book entitled Tractato di Muſica, wherein he takes upon him an examination of Franchinus's treatiſe De Practica, and charges him with groſs ignorance in that part of muſical ſcience in which Franchinus was confeſſedly better ſkilled than any profeſſor of his time, the Cantus Menſurabilis. Spataro ſpeaks of his preceptor Bartholomeo Ramis, a Spaniard, who had red lectures at Bologna, which were publiſhed in 1482, with the title of De Muſica tractatus, ſive Muſica practica, as a man of profound erudition; and cites him as authority for almoſt every thing he advances. He ſpeaks of Franco, who by a miſtake he makes to have been a profeſſor of Cologne inſtead of Liege, as the unqueſtionable inventor of the Cantus Menſurabilis, ſcarcely mentioning John De Muris in the courſe of his work; and ſpeaks of Marchettus of Padua as an author againſt whoſe judgment there can lie no appeal.

The principal grounds of diſpute between Spataro and Franchinus were the values of the ſeveral characters that conſtitute the Cantus Menſurabilis and the ratios of the conſonances, which the former in ſome of his writings had ventured to diſcuſs. Spataro was the author alſo of a tract entitled Utile et breve Regule di Canto, in which alſo he is pretty free in his cenſures of Franchinus and his writings: and beſides theſe it ſhould ſeem by Franchinus's defence of himſelf, publiſhed in 1520, that Spataro had written to him ſeveral letters from Bologna, in which the charge of ignorance and vanity was ſtrongly enforced *. In the management of this diſpute, which ſeems to have had for its object nothing leſs than the ruin of Franchinus as a public profeſſor, it is ſuppoſed that Spataro had the aſſiſtance of ſome perſons who envied the reputation

* Morley, Introd. pag. 92, ſays that Spataro wrote a great book on the manner of finging ſeſquialtera proportion.

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of his adverſary no leſs than himſelf did: this may be collected from the title of Franchinus's defence, which is, Apologii Franchini Gafurii Muſici adverſus Joannem Spatarium et complices Muſicos Bononienſes, and ſeems to be confirmed by the dedication of the Tractato di Muſica to Peter Aron of Florence, a writer of ſome note, and who will be mentioned hereafter, and an epiſtle from Aron to him, which immediately follows the dedication of the above-mentioned work. To ſpeak in the mildeſt terms of Spataro's book, it is from beginning to end a libel on his adverſary, who was a man of learning and integrity; and nothing but the manners of the age in which he lived, in which the ſtyle of controverſy was in general as coarſe as envy and malice could dictate, can excuſe the terms he has choſen to make uſe of; and, to ſay the truth, the defence of Franchinus ſtands in need of ſome ſuch apology, for he has not ſcrupled to retort the charge of ignorance and arrogance in terms that indicate a radical contempt of his opponent.

The chronology of this controverſy is no otherwiſe to be aſcertained than by the apology of Franchinus, which is dated the twentieth day of April 1520, at which time the author was turned of ſeventy years of age, and the letters therein mentioned, one whereof bears date February, and the other March, 1519; whereas Spataro's book appears to have been publiſhed in 1531: ſo that it is highly probable that Spataro's book, as it is not referred to in the apology of Franchinus, was not publiſhed till after the deceaſe of the latter; yet it may be ſuppoſed to contain the ſubſtance of Spataro's letters, inaſmuch as it includes the whole of the objections which Franchinus in his apology has refuted.

It would be too much to give this controverſy at large, the merits of it appear by Franchinus's apology, wherein he has very candidly ſtated the objections of his opponent, and given an anſwer to the moſt weighty of them in the following terms.

'You Spatarius, who are uſed to ſpeak ill of others, have given 'occaſion to be ſpoken againſt yourſelf, by falling with ſuch madneſs 'on my lucubrations, though your attack has turned out to my ho-'nour. Your ignorance is ſcarce worth reprehenſion; but you are 'grown ſo inſolent, that unleſs your petulance be chaſtiſed, you will 'prefer yourſelf before all others, and impute my ſilence to fear and

'ignorance. I ſhall now make public your folly which I have ſo 'long concealed; not with the bitterneſs it merits, but with my 'accuſtomed modeſty. How could you think to reach Parnaſſus, 'who underſtand not Latin? You who are not above the vul-'gar claſs, profeſs not only muſic, but alſo philoſophy and mathe-'matics, and the liberal arts, and yet you have deſired me to write 'to you in our mother tongue. Could no one elſe declare war 'againſt me but you, who are void of all learning, who infect the 'minds of your pupils, and pervert the art itſelf? But though my 'knowledge be ſmall, yet I have ſufficient to detect your errors, 'and likewiſe thoſe of your maſter Bartholomeo Ramis.

'When therefore in your fourteenth deſcription you ſpeak of the 'ſeſquioctave 9 to 8 as divided into nine minute parts arithmetically, 'which you begged from a mathematician, you ſhould know that a 'diviſion merely arithmetical is not accounted of by muſicians, be-'cauſe it does not contain concinnous, perfect intervals; and your 'mathematician might have marked down that ſeſquioctave more 'clearly, had he given the ſuperparticular proportions in this man-'ner, 81, 80, 79, 78, 76, 75, 74, 73, 72, for the two extremes 81 'and 72 conſtitute the ſeſquioctave. But when you quote the au-'thority of Marchettus of Padua you ſeem to deſpiſe Bartholomeo 'Ramis, your maſter, whom you extol as invincible; for he in 'the firſt book of his Practica, after Guido eſteems Marchet-'tus (who is alſo accounted by Joannes Carthuſinus as wanting 'a rod) not worth even four Marcheta *, and reproves him as erro-'neous. But I imagine that you only dreamt that Marchettus di-'vided the tone into nine dieſes; for if the dieſis be the half of the 'leſſer ſemitone, as Boetius and all muſicians eſteem it, the tone 'would contain four leſſer ſemitones, and the half of a ſemitone, 'a thing never heard of. This diviſion of the tone is not ad-'mitted by muſicians; and if you think that the tone con-'tains nine commas, as ſome imagine, the contrary is proved by 'Boetius. Anſelmus's diviſion of the ſyſtem into greater and leſſer 'ſemitones is no more the chromatic, as Marchettus intimates, than 'that of the tetrachord given by your mathematician; for in the 'chromatic tetrachord the two graver intervals do not make up a tone 'according to Boetius, but are of what I call the mixt genus. Do

* A coin of Venice, of ſmall value.

'not

'not think that any proportions of numbers are congruous to muſical 'intervals, except the chords anſwer the natural intervals.

'In your ſixteenth deſcription, ſpun out to the length of four 'ſheets, you oſtentatiouſly inſiſt on many very unneceſſary things; 'for you endeavour to prove that this mediation 6, 5, 3, is harmo-'nical, becauſe the chords marked by theſe numbers when touched 'together produce conſonance. This is readily granted, for the ex-'treme terms ſound the diapaſon; the two greater ſound the leſſer 'third, which is greater than the ſemitone by a comma, 80 to 81; 'and the two leſſer the greater ſixth, diminiſhed by a comma. 'Theſe three chords will indeed produce conſonance, but not that 'moſt ſweet mediation of theſe, 6, 4, 3, which Pythagoras, Plato, 'and Ariſtotle extol as the moſt concinnous mediation poſſible.

'But in your ſeventh babling deſcription you bring this mediation, '1, 2, 3, as truly harmonical, having the diapente towards the grave, 'and the diapaſon in the acute, which I do not admit; for the ex-'tremes bear not a due proportion to each other. Again, the 'duple 2, 1, above the ſeſquialtera having no harmonical mediation, 'cannot be as ſweet as 6, 4, 3. I add that this happens on account 'of the equality of the differences (and therefore of the intervals) 'for the ſeſquialteral ſpace towards the grave is equal to the duple 'immediately following it towards the acute, as appears from the 'thirty-ſeventh chapter of the ſecond book De Harmonia Muſicorum 'Inſtrumentorum; neither is it equal in ſweetneſs to this mediation 'of the triple, for this is truly harmonical, but yours is not. You 'moreover blame Pythagoras for not introducing the Seſquiquarta 'and Seſquiquinta as concinnous in his ſyſtem; but theſe are diſtant 'from the entire and proper intervals, namely the ditone and ſemi-'ditone, by a comma, and he made uſe of none but entire intervals 'in his mediations. Socrates, and the divine Plato, who alſo heard 'Draco the Athenian, and Metellus the Agrigentine, followed him: 'Guido himſelf deſcribed the eccleſiaſtical cantus diatonically; and 'before him the popes, Ignatius, Baſilius, Hilarius, Ambroſe, Gela-'ſius, Gregory, uſed that modulation.

'You ſeem to imitate your maſter Ramis (who is as impure as 'yourſelf) in petulance and ingratitude, for if he borrowed the Seſ-'quiquarta and Seſquiquinta, as you aſſert, from Ptolemy, he muſt 'be a plagiary in not quoting him; and you who profited by the ſtudies

'before

'of Gaffurius, yet ungratefully and enviouſly attack Gaffurius. How 'can youth ſtudying muſic profit by the erudition of thy maſter? 'who deſcribed his very obſcure and confuſed ſcale by theſe eight 'ſyllables, "Pſal li tur per vo ces if tas," wherein the natural leſſer 'ſemitone is marked by a various and diſſimilar denomination; but 'he, frighted and repenting, laid that aſide, and was forced to re-'turn to the diatonic ſcale of Guido, in which he has introduced 'the mixt genus, filled up with as it were chromatic, though falſe 'condenſations, as appears in the courſe of his practical treatiſe.

'In your eighteenth and laſt deſcription you attack me for having 'in the third chapter of the fourth book De Harmonia aſcribed the 'chord Nete Synemmenon to the acute extreme of the Dorian mode, 'when the tetrachord of the conjuncts is not admitted in any figure 'of intervals. This Nete Synemmenon might be called Paranete 'Diezeugmenon, as they are both in the ſame place, ſo that there is 'not any neceſſity for the tetrachord of the conjuncts in the produc-'tion of this tetrachord. Your Ramis, in his practical treatiſe, con-'ſtitutes the fourth ſpecies of the diapaſon from D SOL RE to d SOL 'RE, mediated in G; whereby he makes the firſt eccleſiaſtical tone, 'for the Dorian is the fourth ſpecies of the diapaſon, become plagal 'from an authentic, and ſubverts the ſacred modulation. You at-'tack me for ſaying that Ptolemy conſtituted his eighth or hyper-'mixolydian mode in ſimilar intervals with the hypodorian, aſſerting 'that he made them of different diapentes and diateſſarons; but you 'ought to know that the hypermixolydian differs from the hypodo-'rian not formally, but in acumen only, being acuter by a diapaſon. 'But do not think that this is the eighth eccleſiaſtical tone which is 'plagal, for the contrary is ſhewn in lib. I. cap. vii. of our Practica.

'In your two firſt detractory deſcriptions you object againſt ſome 'things, in themſelves not material, in our book De Harmonia Mu-'ſicorum Inſtrumentorum. I ſhall firſt anſwer that dated at Bo-'logna, the laſt day of February, 1519. We ſay that the terms 'tetrachord and quadrichord are indifferently uſed, for each compre-'hends four chords. But the moſt ancient tetrachord of Mercury 'ſounded the diapaſon between the two extremes, as in theſe num-'bers 6, 8, 9, 12. Neither think that by the term Tetrachord is 'always meant the conſonance diateſſaron, for every ſpace contain-'ing four chords is called a tetrachord or quadrichord; and even the

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'tritone contained under four chords, from Parhypate meſon to Parameſe is a tetrachord, though it exceeds the diateſſaron. Johannes Cocleus Noricus, the Phonaſcus of Nuremberg, gave the name of Tetrachordum to his book of muſic, as being divided into four parts. Samius Lichaon, who added the eighth chord to the muſical ſyſtem, is imagined by moſt people to be Pythagoras himſelf.

'I do not forget your babling when you aſſert that the Duple and the Seſquialtera conjoined produce the Seſquitertia in this order, 4, 2, 3, making the Duple in 4, 2, and the Seſquialtera in 2, 3; but in this you are wrong, for 2, 3 is here Subſeſquialtera.

'In your letter, dated the fifteenth of October, you ſay you will not anſwer the queſtions I propoſed to you, which were, whether conſonance is not a mixture of acute and grave ſounds ſweetly and uniformly approaching the ear; and in what manner that mixture is made, whether by the conjunction, or by the adherence of the one to the other: and again, which conduces moſt to conſonance, the grave or the acute, and which of the two predominates. You moreover write that Laurentius Gazius, a monk of Cremona, and well ſkilled in muſic, came to you to diſcourſe concerning the canon of your maſter, and that Boetius was only an interpreter, and not an author in muſic; in this opinion you are miſtaken, for he was the moſt celebrated lawyer, philoſopher, mathematician, orator, poet, aſtronomer, and muſician of his age, as his almoſt innumerable works declare. And Caſſiodorus bears witneſs of his muſical erudition in the epiſtle of the emperor Theodoric to Boetius himſelf, to this purpoſe: "When the king of the Franks, induced "by the fame of our banquet, earneſtly requeſted a Citharædiſt "from us, the only reaſon why we promiſed to comply, was becauſe "we knew you were well ſkilled in the muſical art."

After a very ſevere cenſure on a Canticum of Bartholomeo Ramis, produced by him in a lecture which he publicly red at Bologna, Franchinus concludes with ſaying, that 'the precepts delivered by him will, if not perverted, appear to be founded in truth and reaſon; and that though his adverſary Spataro ſhould grow mad with rage, the works of Gaffurius, and the fame of his patron Grolerius will live for ever.'

PIETRO ARON, a Florentine, and a canon of Rimini, of the order of Jeruſalem, and the patron of Spataro, was the author of Liber

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tres de Inſtitutione harmonica, printed at Bologna, 1516; Tratto della Natura e Cognitione di tutti gli Tuoni di Canto figurato, Vinegia, 1525. Lucidario in Muſica di alcune Oppenioni antiche et moderne, Vinegia 1545. Toſcanello de la Muſica, Vinegia 1523, 1529. Novamente Stampato con la gionta, 1539. Compendiolo di molti dubbi Segreti et Sentenze intorno al Canto Fermo et Figurato, Milano 15 . The firſt of theſe was originally written in the Italian language, and is only extant in a Latin tranſlation of Johannes Antonius Flaminius Forocornelienſis, an intimate friend of the author.

The work entitled Toſcanello is divided into two books; the firſt contains an eulogium on muſic, and an account of the inventors of it, drawn from the ancient poets and mythologiſts. In his definition of muſic the author recognizes the diviſion of it by Boetius and others into mundane, humane, and inſtrumental muſic. After briefly diſtinguiſhing between vocal and inſtrumental muſic, he by a very abrupt tranſition proceeds to an explanation of the Cantus Menſurabilis and the ligatures, in which he does but repeat what had been much better ſaid by Franchinus and others before him.

The ſecond book treats of the intervals and the conſonances, and in a very ſuperficial manner, of the genera of the ancients. From thence the author proceeds to a declaration of counterpoint, for the compoſition whereof he delivers ten precepts; theſe are ſucceeded by a brief explanation of the ſeveral kinds of proportion, of greater and leſſer inequality, and of arithmetical, geometrical, and harmonical proportionality; the remainder of the book conſiſts of directions for dividing the monochord according to the rule of Guido Aretinus, with a chapter intitled De la Participatione et Modo da cordare l' Inſtrumento.

In the courſe of his work he highly commends as a theoriſt Bartholomeo Ramis, the preceptor of Spataro, ſtyling him 'Muſico diginiſſimo, veramente da ogni dotto venerato;' and as practical muſicians he celebrates Iodocus Pratenſis by the name of Joſquino, Obreth, Buſnois, Ocheghen, and Duffai. To theſe in other places he adds Giovanni Mouton, Richafort, Pierazzon de Larve, Aleſſandro Agricola, and ſome others, of whom he ſays they were the moſt famous men in their faculty.

The edition of the Toſcanello of 1539 has an appendix, which the author intitles 'Aggiunta del Toſcanello, à complacenza de gli

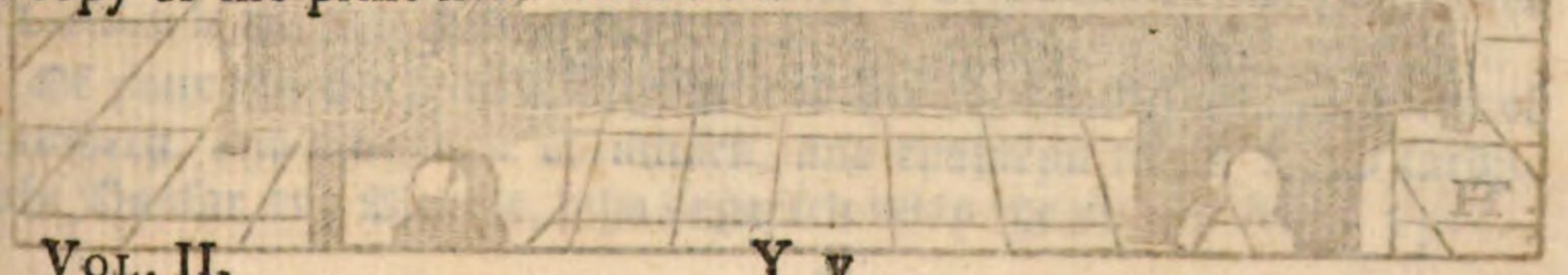
'Amici fatta,' containing directions for the intonation of the Pſalms, and the ſinging of certain offices on particular feſtivals.

The writings of Peter Aron contain nothing original or new; for it is to be obſerved that Boetius and Franchinus had nearly exhauſted the ſubject of muſical ſcience, and that few of the publications ſubſequent to thoſe of the latter contain any thing worthy notice, except ſuch as treat of muſic in that general and extenſive way in which Kircher, Zarlino, and Merſennus have conſidered it.

The ten precepts of counterpoint, which conſtitute the twenty-firſt and nine following chapters of the ſecond book of the Toſcanello, ſeem to carry in them the appearance of novelty, but they are in truth extracted from the writings of Franchinus, though the author has ſtudiouſly avoided the mention of his name. They are in effect nothing more than brief directions for adjuſting the parts in an orderly ſucceſſion, and with proper intervals between each in a compoſition of many parts. Morley appears to have ſtudied Peter Aron, and has given the ſubſtance of his precepts, very much improved and enlarged, in the third part of his Introduction.

The above reſtriction of the precepts of muſic to the number of ten, is not the only inſtance of the kind that we meet with in the works of writers on the ſcience: Andreas Ornithoparcus, of Meyning, has diſcovered as great a regard for this number, founded perhaps in a reverence for the Decalogue, as Peter Aron has done; for in his Micrologus, printed at Cologne in 1535, he has limited the precepts for the decent and orderly ſinging of divine ſervice to ten, though they might with great propriety have been encreaſed to double that number.

One thing remarkable in the Toſcanello is, that it contains a print repreſenting the author himſelf ſitting in a chair in a muſing poſture, with a book in his hand, perhaps preparing to read a lecture to ſome perſons ſtanding about him, with a table at his feet, and a lute placed thereon, together with a violin, in figure very nearly reſembling the inſtrument of that name now in uſe. The following is a copy of the print here deſcribed.



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CHAP. IX.

ABOUT the ſame time with Franchinus and Peter Aron flouriſhed John Hamboys, of whom biſhop Tanner in his Bibliotheca gives the following account.

'JOHN HAMBOYS, a moſt celebrated muſician, and a doctor in 'that faculty. Bale calls him a man of great erudition; and adds, 'that being educated in the liberal ſciences, he in his riper years applied 'himſelf to muſic with great aſſiduity. He wrote Summam Artis Mu'ſicæ, lib. i. beginning 'Quemadmodum inter Triticum.' The MS. 'book in the Bodleian library, Digby 90, which has for its title Qua'tuor Principalia Muſicæ, lib. iv. completed at Oxford, 1451, has 'the ſame beginning. Wrongfully therefore in the catalogues, and 'by A. Wood is it aſſigned to Thomas of Teukeſbury.'

Hamboys was the author alſo of certain muſical compoſitions, entitled Cantionum artificialium diverſi Generis, and is ſaid to have flouriſhed anno 1470. Bal. viii. 40. Pits, pag. 662.

In Holinſhed's Chronicle, vol. II. pag. 1355, is an enumeration of the moſt eminent men for learning during the reign of Edward IV *. in which the author includes John Hamboys, an excellent

* It is highly probable from the eſtabliſhment of his chapel, and the proviſion therein made for a ſucceſſion of ſingers, that this prince was a lover of muſic, and a favourer of muſicians; and it ſeems that Hamboys, though very eminent, was not the only celebrated muſician of his time; for in Weever's Funeral Monuments, pag. 422, is the following inſcription on a tomb, formerly in the old church of St. Dunſtan in the Eaſt.

Clauſus in hoc tumulo Gulielmus Payne requieſcit,
Quem ſacer edituum fouerat iſte locus.
Clarum cui virtus, ars et cui muſica nomen
Eduardi quarti regis in ede dabat.
Si tibi ſit pietas, tumuli ſi cura, viator,
Hoc optes illi quod cupis ipſe tibi,
Ob. 1508.

Another muſician of the ſame ſurname is noted by an inſcription in the pariſh church of Lambeth in Surry, in theſe words:

Of your charity pray for the ſoul of Sir Ambroſe Payne, parſon of Lambeth, and bachelour of muſick, and chapleyn to the lords cardynals Bouſar and Morton, who departed May the xxviij. A. D. 1528.

muſician, adding, that for his notable cunning therein he was made doctor of muſic.

There is reaſon to ſuppoſe that Hamboys was the firſt perſon on whom the degree of doctor in muſic was conferred by either of the univerſities in this kingdom, at leaſt there is no poſitive evidence to the contrary; and as to the antiquity of degrees in muſic, although the regiſters of the univerſities do not aſcertain it, academical honours in this faculty may be traced up to the year 1463, for it appears that in that year Henry Habington was admitted to the degree of bachelor of muſic at Cambridge; and that in the ſame year Thomas Saintwix, doctor in muſic, was made maſter of King's College in the ſame univerſity *.

Such as are concerned for the honour of the ſcience will look upon this as a remarkable æra. And if we conſider the low eſtimation in which muſic is held by perſons unacquainted with its principles, it muſt appear ſomewhat extraordinary to ſee it ranked with thoſe arts which intitle their profeſſors not merely to the character of learned men, but to the higheſt literary honours. How and for what reaſons muſic came to be thus diſtinguiſhed, will appear by the following ſhort deduction of its progreſs between the year 1300, and the time now ſpoken of.

As to the Cantus Gregorianus and the tonal laws, they were a mere matter of practice, and related ſolely to the celebration of the divine offices, but the principles of the ſcience were a ſubject of very abſtruſe ſpeculation, and in that view muſic had a place among the liberal arts. This diſcrimination between the liberal and manual or popular arts is at leaſt as ancient as the fourth century, for St. Auguſtine himſelf takes notice of it, and theſe two admitted a diſtinction into the Trivium and Quadrivium, which already in the courſe of this work has been noted: in the former were included grammar, rhetoric, and logic;

* It is conjectured that about this time muſic was arrived at great perfection in this country; to this purpoſe we meet with the following remarkable paſſage in the Moriæ Encomium of Eraſmus, Baſil edition. pag. 101. 'Natura ut ſingulis mortalibus ſuam, ita 'ſingulis nationibus, ac penè civitatibus communem quandam inſeviſſe Philautium: atque hinc fieri Britanni præter alia, formam, muſicam, & lautas menſas proprie ſibi 'vindicent.' viz. As nature has implanted ſelf-love in the minds of all mortals, ſo has ſhe diſpenſed to every country and nation a certain tincture of the ſame affection. Hence it is that the Engliſh challenge the prerogative of having the moſt handſome women, of the being moſt accompliſhed in the ſkill of muſic, and of keeping the beſt tables.

in the latter arithmetic, muſic, geometry, and aſtronomy. Du Cange explains theſe terms by ſaying that the Trivium ſignified the threefold way to eloquence, and the Quadrivium the fourfold way to knowledge. In what a barbarous manner the ſciences were taught may be in ſome degree inferred from a treatiſe on them by the famous Alcuin, the preceptor of Charlemagne, and that other of Caſſiodorus, entitled De ſeptem Diſciplinis. In the greater part of the ſchools the public teachers ventured no farther than the Trivium, confining their inſtructions to grammar, rhetoric, and logic; but thoſe of their diſciples who had paſſed both the Trivium and Quadrivium were referred to the ſtudy of Caſſiodorus and Boetius. It is eaſy to diſcover from this account of the method of academical inſtitution, the track in which the ſtudents of muſic were neceſſitated to walk: utterly ignorant of the language in which the precepts of harmony were originally delivered, and, incapable of viewing them otherwiſe than through the medium of a Latin verſion, they ſtudied Marcianus Capella, Macrobius, Caſſiodorus, Boetius, Guido Aretinus, and thoſe numberleſs authors who had written on the tones and the Cantus Menſurabilis; and in theſe their purſuits the ſtudents in the Engliſh univerſities of Oxford and Cambridge, for it no where appears to have been the practice in other countries, were rewarded with the academical degrees of bachelor and doctor *.

* The ſtatutes of the two univerſities preſcribe the exerciſes for degrees in this and the other faculties, but they leave us at a loſs for the regimen of ſtudents in the purſuit of them. It is however certain that formerly a courſe of ſtudy ſubjected the candidates for academical honours to a greater degree of hardſhip than we at this day are aware of. In a ſermon of Maiſter Thomas Leuer, preached at Poules Croſs the xiiij day of December, anno 1550, is a deſcription of college diſcipline, that in this age of refinement would make a ſtudent ſhudder: theſe are the author's words: 'There were [in the time of 'Hen. VIII.] in houſes belonginge to the univerſitie of Cambridge twoo hundrede ſtu-'dentes of dyuinitye, many very well learned, whyche be now all cleane gone, houſe and 'man; yong towarde ſcolars, and old fatherly doctors, not one of them left: one hun-'dred alſo of another ſort, that hauing rich frends, or being beneficed, did live of them-'ſelves in oſtles and innes, be either gone away, or elles faine to crepe intoo colleges, 'and put poor men from bare liuynges. Thoſe both be all gone, and a ſmall number of 'poor dilygent ſtudentes now remainyng only in colleges, be not able to tarry and con-'tinue their ſtudy in the univerſitie for lack of exhibition and helpe. There be di-'uers there which riſe daily betwixt iiij and fyve of the clocke in the mornynge, and from 'fyve until ſyxe of the clocke uſe common prayer, with an exhortation of God's word, in 'a common chapell, and from ſyxe untoo ten uſe euer eyther private ſtudy or commune 'lectures. At ten of the clocke they go to dinner, where as they be contente with a pe-'nie peice of befe amongeſt iiij, havinge a few potage made of the brothe of the ſame 'beefe, with ſalt and oatmeal, and nothing elles. After this ſlender dyner they be either

'teach-

In the Faſti, at the end of the Athen. Oxon. vol. I. which commences at 1500, mention is frequently made of admiſſion to bachelors

‘ teachinge or learninge until v. of the clocke in the euyning, when as they have a ſupper ‘ not muche better then their dinner, immediately after the which they go either to rea- ‘ ſoning in problemes, or unto ſome other ſtudie, until it be nyne or tenne of the clocke, ‘ and there beyinge without fire, are faine to walke or runne up and downe halfe a houre ‘ to get a hete on their fete when they go to bed.’

The late learned Mr. Wiſe of Oxford, was of opinion that degrees in muſic are more ancient than the time above-mentioned. His ſentiments on the ſubject, and alſo touching the antiquity of degrees in general, are contained in a letter to a friend of his, from which the following paſſage is extracted.

‘ England, in the time of the Saxons, through means of its frequent intercourſes with ‘ Rome, and its neighbourhood to France, ſeems to have arrived at as great a pitch of ex- ‘ cellence in all good arts as any other nation of the Chriſtian world during that dark pe- ‘ riod of time. This appears from ſeveral remains of poetry in Saxon and Latin, from ‘ ſome buildings, jewels, and vaſt numbers of fair manuſcripts written by the Saxons, and ‘ illuminated in as fair a manner as the taſte of that age would admit of. Amongſt other ‘ arts, muſic does not ſeem to have been one of the leaſt ſtudied amongſt them, ſeveral ‘ ſpecimens of their ſkill in church-muſic remaining to this day, particularly a fair manu- ‘ ſcript, formerly belonging to the church of Wincheſter, now in the Bodleian library, ‘ called a Troparion, written in the reign of king Ethelred the Weſt-Saxon.

‘ His brother and immediate ſucceſſor, Alfred the Great, as he is reported by hiſtorians ‘ to have been excellent in all ſorts of learning, and a very great proficient in civil as well ‘ as military arts, ſo is he particularly recorded for his ſkill in muſic, by which means he ‘ obtained a great victory over the Danes.

‘ It is therefore not to be wondered at, that upon reſtoring the Muſes to their ancient ‘ ſeat at Oxford, he ſhould appoint amongſt the reſt of the liberal arts a profeſſor of mu- ‘ ſic, as we expreſsly read he did, anno 886. [Annals of Hyde, quoted by Harpsfield] ‘ namely, John, the monk of St. David’s.

‘ As to the origin of degrees in general in the univerſities, though nothing certain ap- ‘ pears upon record, yet they ſeem from the very nature of them, to be almoſt, if not ‘ quite, as old as the univerſities themſelves; it being neceſſary, even in the infancy of an ‘ univerſity, to keep up the face and form of it, by diſtinguiſhing the proficients in each ‘ ſcience according to the difference of their abilities and time ſpent in ſtudy, as it is ‘ now to divide ſchool-boys into forms or claſſes.

‘ Our univerſity, like others, being founded in the faculty of arts, degrees were ac- ‘ cordingly given in logic, geometry, and each particular one, and in proceſs of time in ‘ all of them together, the degree of maſter of arts being the higheſt in the univerſity. ‘ But when the faculties of law and phyſic came into eſteem in the world, and at length ‘ into the univerſity, I don’t mention divinity, becauſe that was always cultivated here, ‘ then the leſſer arts began to decline in their credit, as being leſs gainful; and degrees in ‘ moſt of them were entirely dropt, as logic, arithmetic, geometry, and aſtronomy; rhe- ‘ toric indeed maintained its ground till the beginning of the ſixteenth century, and gram- ‘ mar (becauſe no body was allowed to teach it unleſs graduated in one of the univerſities) ‘ held it a good while longer; but muſic has maintained its credit to this time, and with ‘ this remarkable advantage over the reſt of its ſiſter arts, that whereas the only degrees of ‘ them were bachelor, or at moſt maſter, muſic, for what reaſon I am at preſent at a loſs, ‘ gives the title of doctor.’

Bachelor is a word of uncertain etymology, it not being known what was its original ſenſe. Junius derives it from Βακκηλος, fooliſh. Menage from Bas Chevalier, a knight of the loweſt rank. Spelman from Baculus, a ſtaff. Cujas from Buccella, an allowance of proviſion. The moſt probable derivation of it ſeems to be from Bacca Laurus, the berry of

degrees in the ſeveral faculties, and of the privilege thereby acquired of reading publicly on certain books in each of them reſpectively.

of a laurel or bay; bachelors being young and of good hopes, like laurels in the berry. In Latin Baccalaureus. Johnſ. Dict. in art. Vide Ayliffe's ancient and preſent State of the Univerſity of Oxford, vol. II. pag. 195.

By the ſtatutes of the univerſity of Oxford, it is required of every proceeder to the degree of bachelor in muſic, that he employ ſeven years in the ſtudy or practice of that faculty, and at the end of that term produce a teſtimonial of his having ſo done, under the hands of credible witneſſes; and that previous to the ſupplication for his grace towards this degree, he compoſe a ſong of five parts, and perform the ſame publicly in the muſic-ſchool, with vocal and inſtrumental muſic, firſt cauſing to be affixed on each of the doors of the great gates of the ſchools a Programma, giving three days notice of the day and hour of each performance. Of a bachelor, proceeding to the degree of doctor, it is required that he ſhall ſtudy five years after the taking his bachelor's degree; and produce the like proof of his having ſo done, as is requiſite in the caſe of a bachelor: and farther, ſhall compoſe a ſong in ſix or eight parts, and publicly perform the ſame 'tam vo-'cibus quam inſtrumentis etiam muſicis,' on ſome day to be appointed for that purpoſe, previouſly notifying the day and hour of performance in the manner before preſcribed. Such exerciſe to be performed in the preſence of Dr. Heyther's profeſſor of muſic. This being done, the candidate ſhall ſupplicate for his grace in the convocation-houſe, which being granted by both the Savilian profeſſors, or by ſome maſter of arts deputed by them for that purpoſe, he ſhall be preſented to his degree.

The ſtatutes of the univerſity of Oxford do in like manner preſcribe the exerciſes for degrees in the other faculties, but in terms at this day ſo little underſtood, that an attempt to explain them in this place may to ſome be not unacceptable. In Title VI. Sect. 2, De Exercitiis præſtandis pro Gradu Bacculaurei in Artibus, the exerciſes required are Diſputationes in Parviſiis: on this term the following are the ſentiments of gloſſographers.

Before the ſchools were erected the young ſtudents held their diſputations in Parviſiis, in the porch of St. Mary's church. There they ſate, vis-a-vis, one over againſt the other. This might be expreſſed in the Norman French of thoſe times perhaps by Par-Vis, and this again in barbarous Latin would be rendered by in Parviſiis.

In Skinner's Lexicon the word Parvis is ſaid to ſignify in Norman French a church-porch; and he quotes Spelman, as deriving it from the word Paradiſus. Perhaps, ſays he, becauſe the porch was, with reſpect to the church itſelf, what Paradiſe is to Heaven. This reaſon is harſh and whimſical; the word Parvis ſeems rather to be a corruption of a barbarous Latin word Perviſus, from Perviſo, to look through, becauſe people looked through the porch into the church. Or if, as is frequently the caſe, one porch was oppoſite to the other, then at the porch people might be ſaid to look through the church. Perviſus then, or Parvis is literally ſpeaking the place of looking-through.

Chaucer, in the Prologues to the Canterbury Tales, characterizing the Sergeant at Law, ſays,

A ſergeant of lawe, ware and wiſe,
That often had ben at the perviſe.

And in the Gloſſary at the end of Urry's edition, the word Perviſe is thus explained: "Parvis, Fr. contracted from *Paradis*, Παράδεισος, Τόπος εν ᾧ περιπάτοι. Heſych. *Locus porticibus & deambulatoriis circundatus.* A Portico or court before a church. *Fr. Gl.* in *Paradiſus.* The place before the church of *Nôtre Dame* at *Paris*, called *Parvis*, RR. 7151, was anciently called *Paradis.* Men. Fr. in *Parvis*, *Spelman* ſays in *Parvæ*, &c. that our lawyers uſed formerly to walk in ſuch a place to meet their clients, and not for law exerciſes, as *Blount* and others write, being perhaps led into that miſtake by

for inſtance, in divinity the graduate was allowed to read the Maſter of the Sentences; in civil law, the Inſtitutes of Juſtinian; in canon law, the Decretals; in phyſic, Hippocrates; in arts, the Logic of Ariſtotle; and in muſic, Boetius: thus, to give an inſtance of the latter, Henry Parker, of Magdalen-hall, in 1502, John Maſon, and John Sherman, in 1508, John Wendon, and John Clawſey, in 1509, John Dygon, a Benedictine monk, in 1512, and Thomas Mendus, a ſecular chaplain, in 1534, were ſeverally admitted to the degree of bachelor of muſic; and of ſuch it is ſaid in the Faſti, Col. 5, and again Col. 69, that they were thereby admitted to the reading of any of the muſical books of Boetius, which at that time were almoſt the only ones from whence any knowledge of the principles of the ſcience could be derived.

The efforts of Franchinus for the improvement of muſic are related in the foregoing account of him and his writings, and the advantages which accrued from his labours may in ſome meaſure be deduced from thence as a neceſſary conſequence; but the diſſeminating his precepts by writing through the learned world, was not all that he did towards the advancement of the ſcience, for beſides this he laid a foundation for endleſs diſquiſition, by procuring copies of the works of the ancient Greek harmonicians, the maſters of Boetius himſelf, and by cauſing tranſlations of them to be made for the uſe of the many that were abſolutely ignorant of the language and character in which they were written. But the operation of theſe his labours for the advancement of the ſcience muſt neceſſarily have been very ſlow, and will hardly account for thoſe amazing improvements

‘ by that paſſage, Prol. 312; and others, conſidering the context more than the ſenſe of ‘ the word *Perviſe*, explain it a bar.’

Another writer ſays of this word that it ſignifies the nether part of a church, ſet apart for the teaching of children in it, and that thence it is called the Parvis, à parvis pueris ibi edoctis; adding that this ſenſe of it explains the following ſtory in Matthew Paris, Hiſt. Angl. in Hen. III. pag. 798.

‘ In the reign of king Hen. III. the pope’s collector met a poor prieſt with a veſſel of ‘ holy water, and a ſprinkler, and a loaf of bread that he had gotten at a place for ſprinkling ſome of his water; for he uſed to go abroad, and beſtow his holy water, and receive of the people what they gave him, as the reputed value thereof. The pope’s collector aſked him what he might get in one year in that way? The prieſt anſwered about ‘ twenty ſhillings; to which the collector preſently replied, then there belongs as due out ‘ of it, as the tenths, two ſhillings to my receipt yearly, and obliges him to pay it accordingly. Upon which now comes the paſſage, “Cogebatur ille pauperculus, multis die- “ bus ſcholas exercens, venditis in Parviſio libellis, vitam famelicam protelare pro illâ ſub- “ ſtantiâ perſolvenda.” i. e. The poor prieſt, to enable him to pay that impoſition, and ‘ to get a ſort of livelihood, was conſtrained to take up the trade of ſelling little books at ‘ the

in the art of practical compoſition which appear in the works of Iodocus Pratenſis, Orlando de Laſſo, Philippo de Monte, Adrian Willaert, and, in ſhort, of the muſicians in almoſt every country in Europe to whom the benefit of his inſtructions had extended. Theſe are only to be accounted for by that part of his hiſtory which declares him to have been a public profeſſor of the ſcience, and to have taught publicly in ſome of the principal cities of Italy. This he did to crowded auditories, at a time when the inhabitants of Europe were grown impatient of their ignorance: when the popes and ſecular princes of Italy were giving great encouragement to learning. This diſpoſition co-operating with the labours of the ſtudious and induſtrious in the ſeveral faculties, brought about a reformation in literature, the effects whereof are felt at this day. Not to mention the arts of painting and ſculpture, which were now improving apace, it may ſuffice to ſay, that at this time men began to think and reaſon juſtly on literary ſubjects; and that they did ſo in muſic was owing to the diſcoveries of Franchinus, and his zeal to cultivate the ſcience; for no ſooner were his writings made public than they were ſpred over Europe, and the precepts contained in them inculcated with the utmoſt diligence in the many ſchools, univerſities, and other public ſeminaries throughout Italy, France, Germany, and England; and the benefits reſulting from his labours were manifeſted, not only by an immenſe number of treatiſes on muſic, which appeared in the world in the age next ſucceeding that in which he flouriſhed, but in the muſical compoſitions of the ſixteenth century, formed after his precepts, and which became the models of muſical perfection. Of theſe latter it will be time enough to ſpeak hereafter: of the authors that immediately ſucceeded him, and the improvements made by them, it is neceſſary to ſay ſomething in this place.

' the ſchool in the Parviſe. And hence it is, as ſome think, that the French call the *Proa-* ' *nos, le Parvis.*' Hiſtory of Churches in England, by Thomas Staveley, octavo, 1712, pag. 157. For more on this ſubject conſult the Gloſſary to Dr. Wats's edition of Matthew Paris, and that of Somner to the X Scriptores, voce TRIFORIUM, and Selden in his notes on Forteſcue De Laudibus.

In the ſtatutes of the univerſity of Oxford, Tit. VI. Sect. 3. ' De diſputationes in Par- ' viſo, tum habendis, tum frequentandis,' we meet with the term Diſputationes in Auguſtinenſibus: theſe, in the academical ſtyle of ſpeaking, were diſputations with the Auguſtine monks, who had acquired great reputation for exerciſes of this kind, and had formerly a monaſtery in Oxford, the ſcite whereof was afterwards purchaſed for the purpoſe of erecting Wadham College. With them the ſtudents held diſputations at the

The firſt writer on muſic of any note after Franchinus and Peter Aron ſeems to have been JACOBUS FABER STAPULENSIS, who flouriſhed about the year 1503. Among other works, he has left behind him four books on muſic, entitled Elementa Muſicalia, printed at Paris in 1496 and 1551, a thin folio. In the beginning of this work he celebrates his two maſters in the ſcience, Jacobus Labinius, and Jacobus Turbelinus. Joſephus Blancanus held it in ſuch eſtimation, that he recommends to ſtudents that they begin with the ſtudy of it above all other things; and that after reading it, they proceed to Boetius, Ariſtoxenus, Ptolemy, and Euclid. Salinas ſpeaks very differently of the Elementa Muſicalia, for he ſays it diſcovers that the author knew more of the other parts of mathematics than of muſic; he however commends the author for having treated the ſubject with a degree of perſpicuity equal to that of Euclid in his Elements of Geometry. He adds, that he does not ſeem to have red Ptolemy, or any other of the Greek writers, but is entirely a Boetian, and does nothing more than demonſtrate what he has laid down. This is certainly a very favourable cenſure; Salinas might truly have called the book a partial abridgment of Boetius, for ſuch it muſt appear to every attentive peruſer of it. Faber was of Picardy; his name, in the language of his own country, was Jacques Le Fevre D'Eſtaples; he was a doctor of the Sorbonne, and beloved by Eraſmus. Bayle relates that he was once in the hands of the inquiſitors, but was delivered by the queen of Navarre. Buchanan has celebrated his learning in the following elegant epitaph:

Qui ſtudiis primus lucem intulit omnibus, artes
Edoctum cunctas hæc tegit urna Fabrum.
Heu! tenebræ tantum potuere extinguere lumen?
Si non in tenebris lux tamen iſta micet.

The improvements made by Franchinus were followed by another of very conſiderable import, namely, the invention of Fugue, from the Latin Fuga, a chace, a ſpecies of ſymphoniac compoſition, in which a certain air, point, or ſubject is propounded by one part and proſecuted by another. Zarlino reſembles it to an echo; and it is

place, and in the manner above related. Some traces of this practice yet remain in the univerſity exerciſes; and the common phraſe of young ſcholars, 'anſwering Auguſtine's' or 'doing Auſtin's,' has a direct alluſion to it.

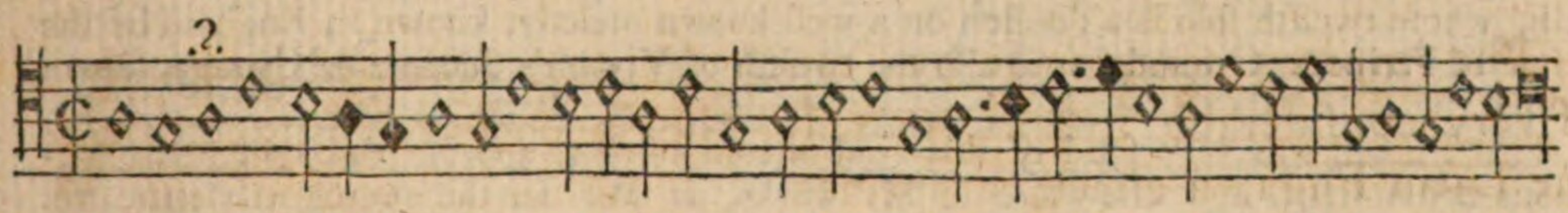
not

not improbable that the accidental reverberation of ſome paſſage or particle of a muſical tune might have originally ſuggeſted the idea of compoſition in fugue. The merit of this invention cannot, at this diſtance of time, be aſcribed to any one muſician in preference to another, but the antiquity of it may, with great appearance of probability, be fixed to about the beginning of the ſixteenth century: this opinion is grounded on the following obſervations.

Franchinus, the moſt ancient of the muſical writers who have expreſsly treated on compoſition in ſymphony, ſeems to have been an abſolute ſtranger to this ſpecies of it, for his precepts relate ſolely to counterpoint, the terms fugue or canon never once occuring in any part of his writings; and the laſt part of his tracts, viz. that De Harmonia Muſicorum Inſtrumentorum, as already has been remarked, was publiſhed in 1518. On the other hand, in the Dodecachordon of Glareanus of Baſil we meet with fugues to a very great number, and indeed with a canon of a very extraordinary contrivance, compoſed by Iodocus Pratenſis, for the practice of his maſter Lewis XII. king of France.

But, to draw a little nearer towards a concluſion, there is extant a book entitled Micrologus, written by Andreas Ornithoparcus of Meyning, a maſter of arts, and a profeſſor of muſic in ſeveral univerſities in Germany. This book was firſt publiſhed at Cologne in 1535, and contains, lib. II. cap. vii. a definition, and an example of canon to the following purpoſe.

'A canon is an imaginary rule, drawing that part of the ſong which 'is not ſet down out of that which is ſet down. Or it is a rule which 'doth wittily diſcouer the ſecrets of a ſong. Now we uſe canons ei-'ther to ſhew art, or to make ſhorter work, or to try others cunning, 'thus



Comparing therefore the date of Franchinus's laſt treatiſe with that of the Micrologus, the interval between the publication of the one and the other of them appears to be ſeventeen years, a very ſhort period for ſo conſiderable an improvement in the practice of muſical compoſition.

It

It is natural to ſuppoſe that the firſt eſſays of this kind were fugues in two parts; and a fugue thus conſtructed was called two parts in one, for this reaſon, that the melody of each might be found in the other. In the framing of theſe parts, two things were neceſſary to be attended to, namely, the diſtance of time or number of meaſures at which the reply was to follow the principal ſubject, and the interval between the firſt note in each: with reſpect to the latter of theſe particulars, if the reply was preciſely in the ſame notes with the ſubject, the compoſition was called a fugue in the uniſon; and if in any other ſeries of concordant intervals, as namely, the fourth or fifth above or below, it was denominated accordingly, as hereafter will be ſhewn. The primitive method of noting fugues appears by the following examples of two parts in one, contained in an ancient manuſcript on vellum, of one Robert Johnſon, a prieſt, the antiquity whereof may be traced back to near the beginning of the ſixteenth century; the firſt of theſe is evidently a fugue in the uniſon, of two parts in one, and the latter a fugue of two parts in one in the eleventh, or diapaſon cum diateſſaron *, as will appear by comparing the latter with the former part of each reſpectively.

* In compoſitions of this kind it ſeems to have been the ancient practice to frame them on a given plain-ſong, and that in general was ſome well-known melody of a pſalm or hymn.

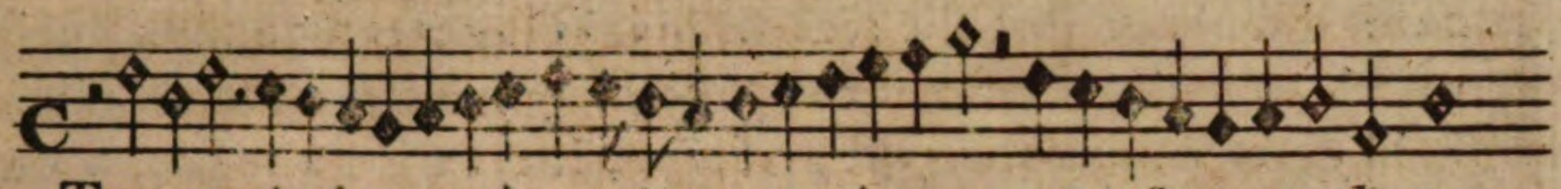
The plain-ſong on which this fugue is compoſed is taken from the notes of an ancient hymn, O Lux beata trinitas, which ſeems to have been a very popular melody before the time of king Henry VIII. In Skelton's poem, entitled, The Bouge of Court, Riot is characterized as a rude, diſorderly fellow, and one that could upon occaſion ſing it.

'Counter he coulde O Lux upon a potte.'

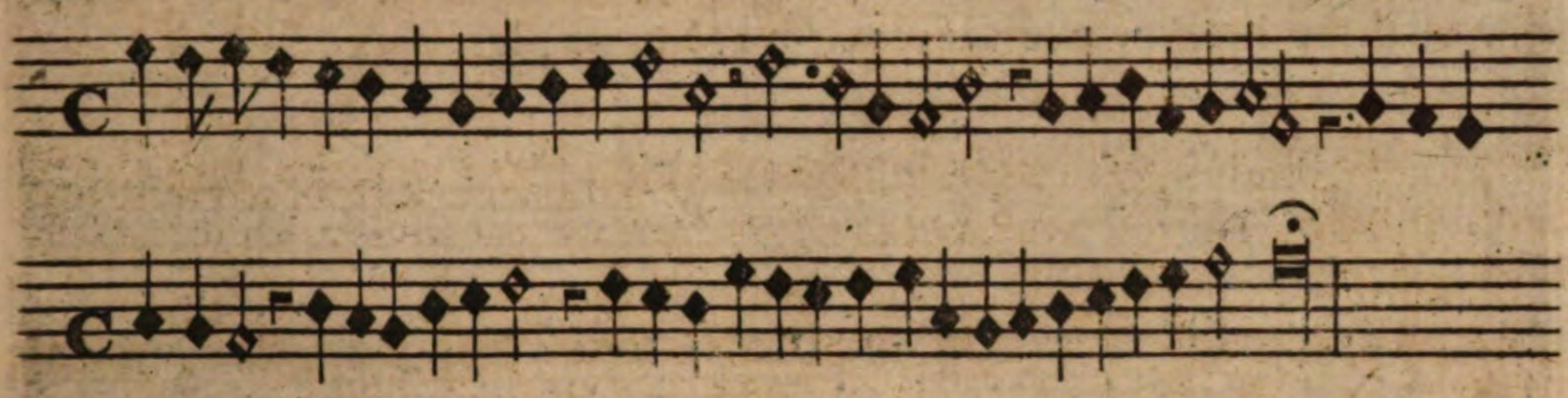
And Bird, whoſe excellence in this kind of compoſition is well known, made a great number of canons on this very plain ſong.

A practice ſimilar to this, of compoſing ſongs and diviſions for inſtruments on a ground-baſe, prevailed for many years; and it was not become quite obſolete in the time of Corelli, whoſe twelfth ſolo is a diviſion on a well known melody, known in England by the name of Farinel's Ground; as is alſo the twelfth of Vivaldi's Suonate da Camera, Opera prima.

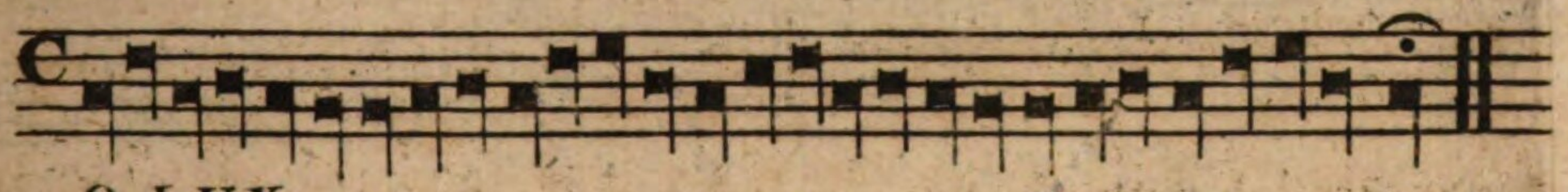
That Purcell was very fond of this kind of compoſition, appears throughout the Orpheus Britannicus, and elſewhere in his works, as well for the church as the theatre. In the year 1667 a book was publiſhed in Latin and Engliſh, by Chriſtopher Simpſon, a famous violiſt, entitled 'Chelys minuritionum artificio exornata,' or, the Diviſion Viol, containing a great variety of old grounds, with diviſions thereon: theſe were the conſtant exerciſes of practitioners, as well on the violin as the viol, till the time that Corelli's muſic was firſt introduced into England, before which he was looked on as an excellent performer who could play the country-dance tune of Old Sir Simon the king, with the diviſions.



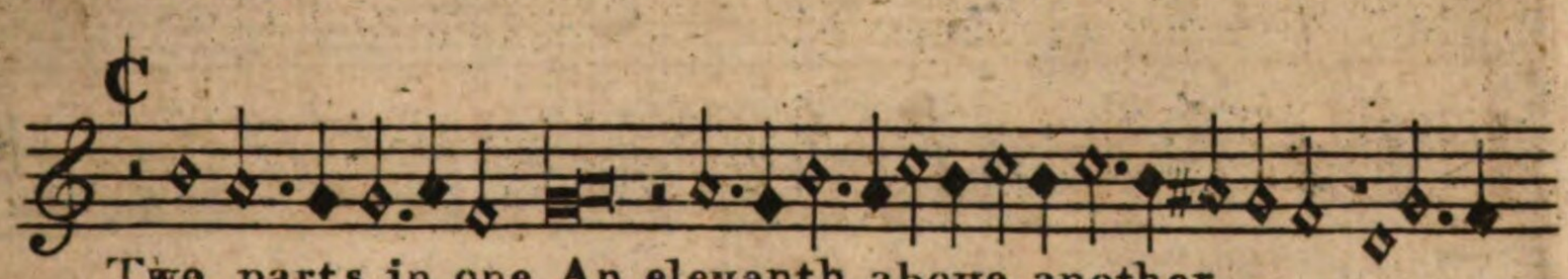
Two parts in one, in one voyce A mynnym after another



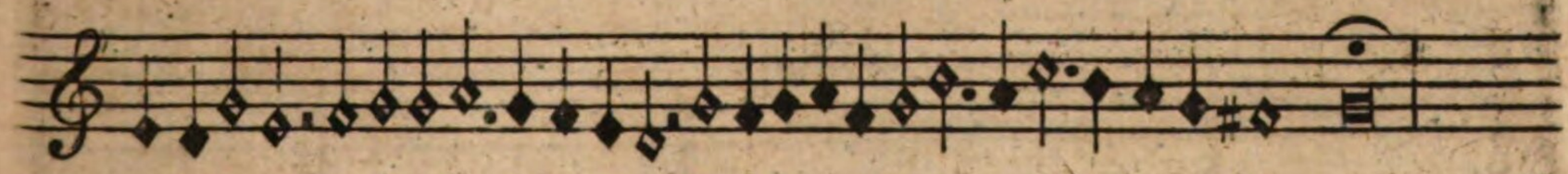
The other part



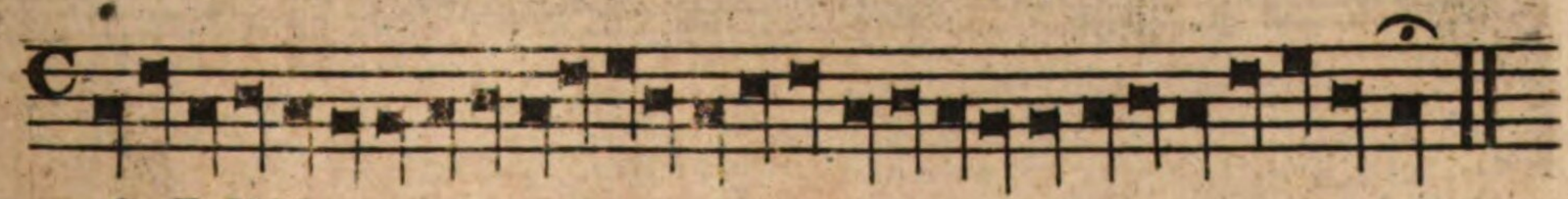
O LUX.



Two parts in one An eleventh above another

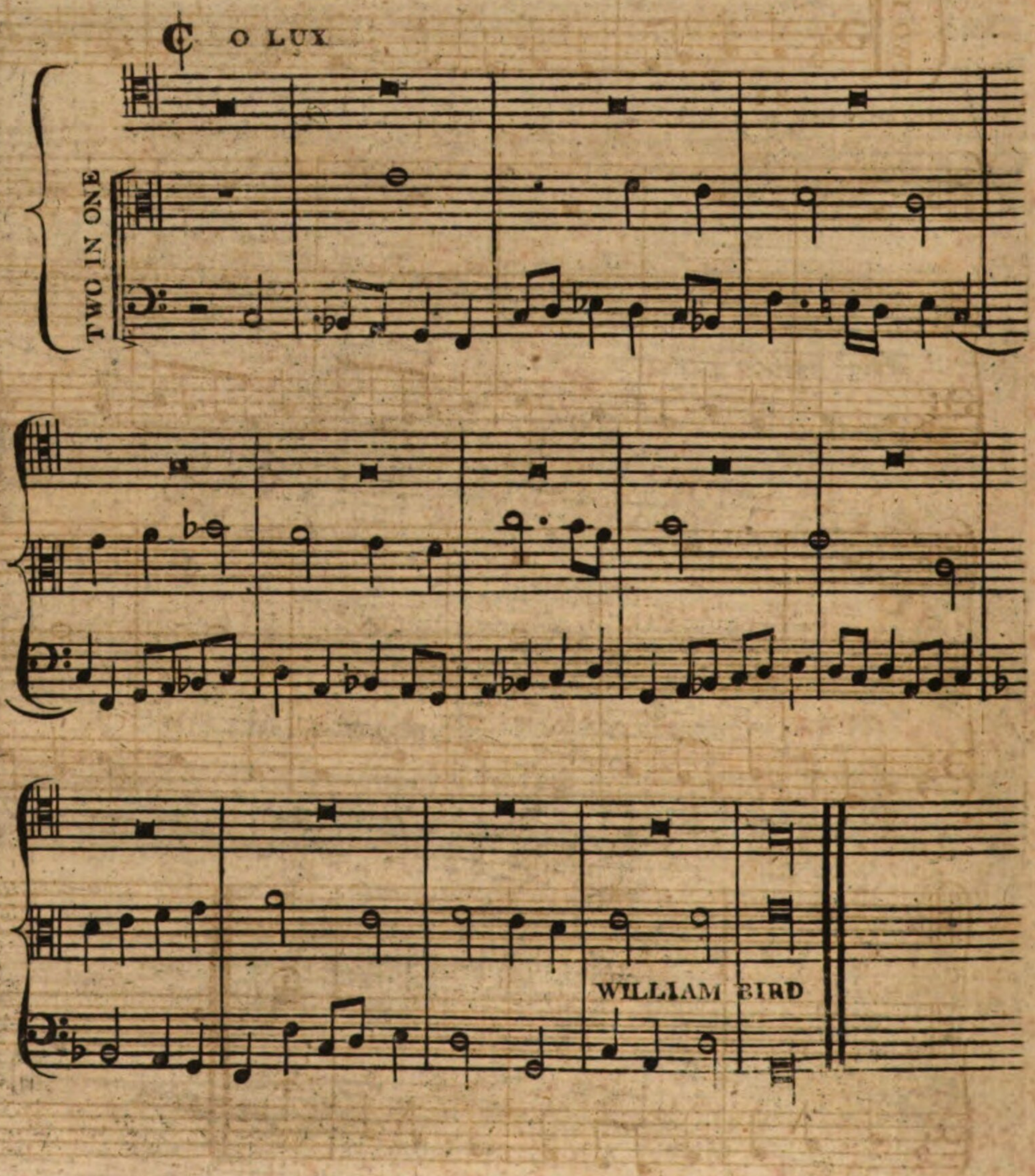


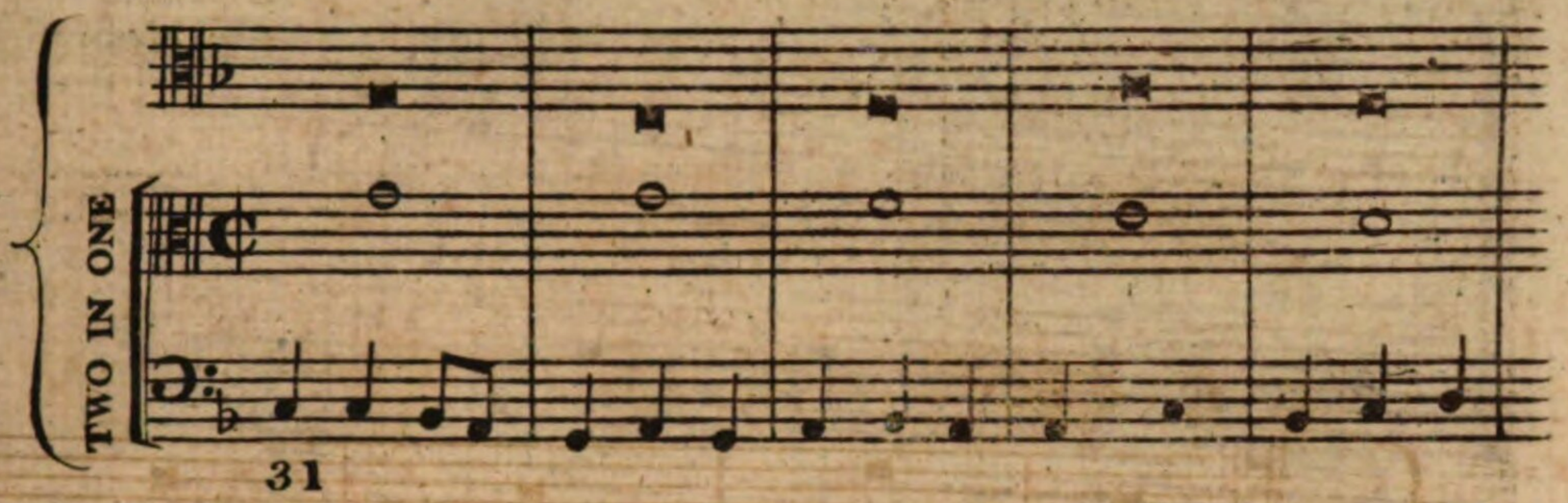
The other part



O LUX.

This which immediately follows is the reſolution of a canon of two parts in one, compoſed by Bird, on the ſame plain-ſong as the former, with this difference, that the reply is in longer notes than the principal, for which reaſon it is termed a fugue by augmentation; where the reply is in ſhorter notes than the principal, it is called a fugue by diminution. Of theſe two kinds, as alſo of fugue of four parts in two, and of three in one, the ſucceeding are examples.





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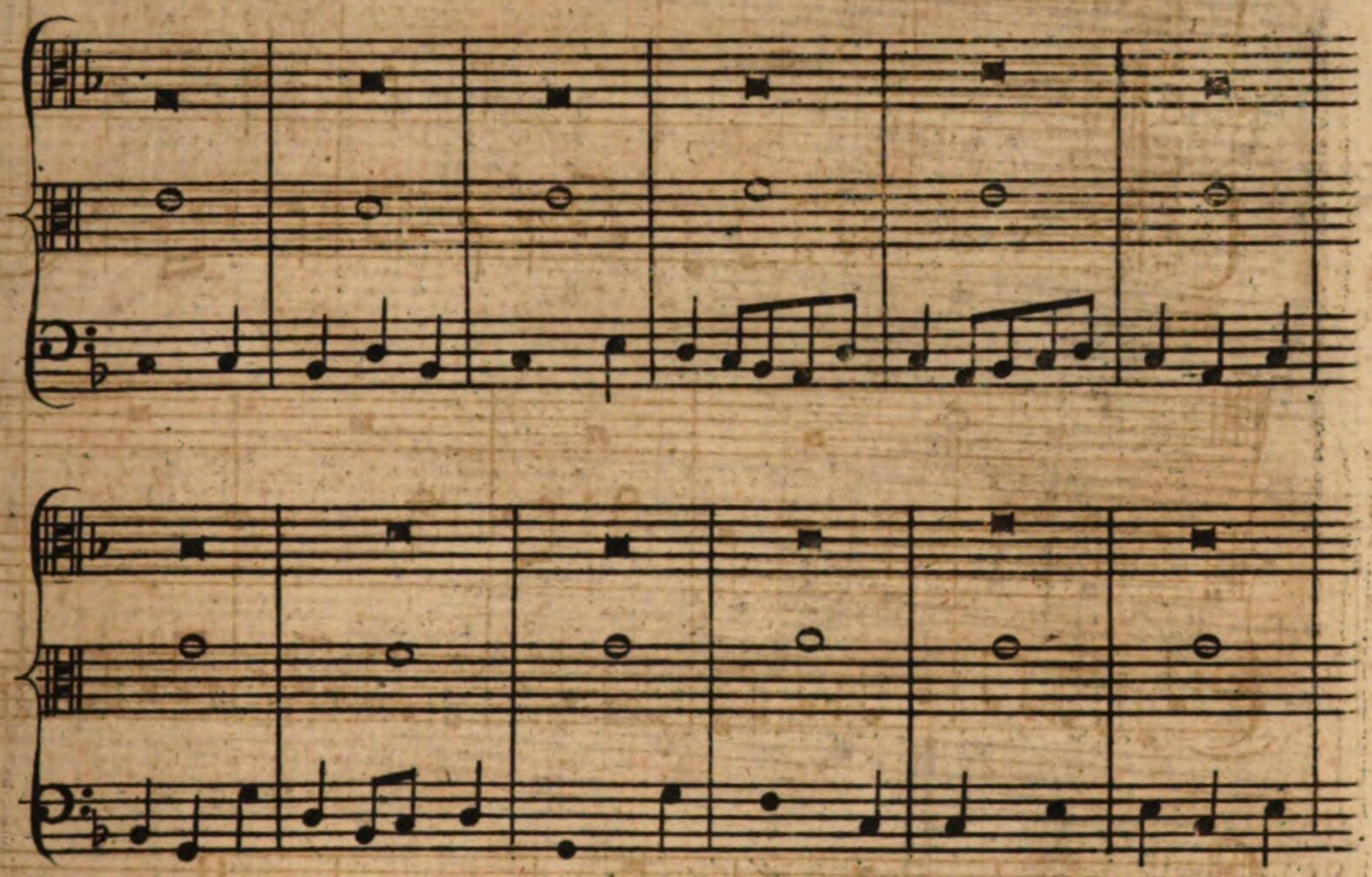


Ad Placitum

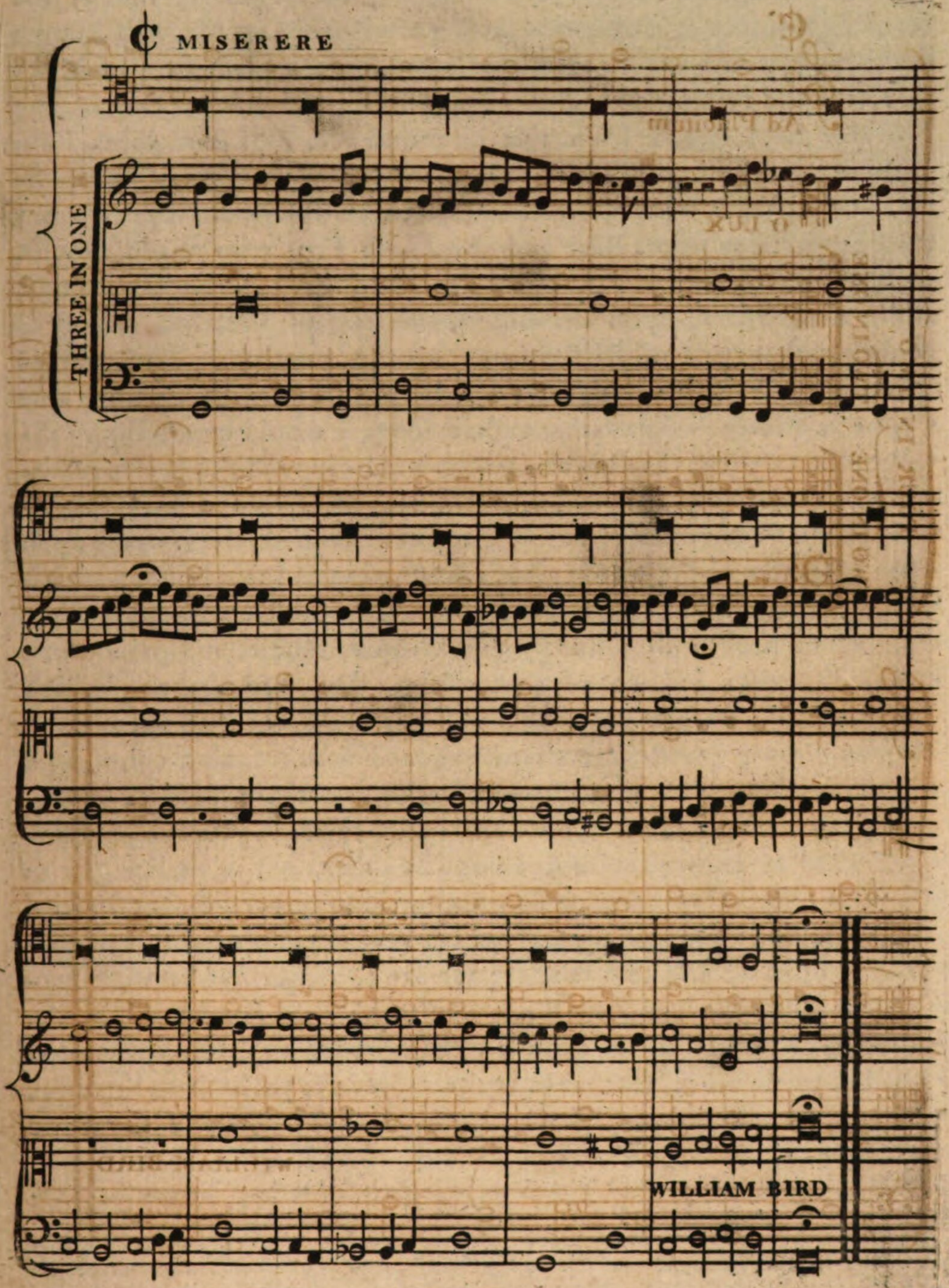
O LUX

FOUR IN TWO

TWO IN ONE

TWO IN ONE

WILLIAM BIRD


MISERERE
THREE IN ONE
WILLIAM BIRD

Of the foregoing canons of Bird it may be remarked, that as the former examples of two parts in one are ſtudies on the well known plain-ſong of O Lux, ſo this is an exerciſe on a plain-ſong of Miſerere, for the origin whereof we are to ſeek: the celebrity of it may however be inferred from this circumſtance, that Dr. John Bull, who was exquiſitely ſkilled in canon, made a variety of compoſitions on it, ſome whereof will hereafter be inſerted. But we are told by Morley that Bird and Alphonſo Feraboſco made canons, each to the number of forty, and his friend Mr. George Waterhouſe above a thouſand, upon the ſame plain-ſong of Miſerere, and it is probable that this of Bird is one of the number. The paſſage is curious, and is as follows: 'If you thinke to imploy anie 'time in making of parts on a plain-ſong, I would counſell you di-'ligentlie to peruſe thoſe waies which my loving maiſter (never with-'out reuerence to be named of muſitians) M. Bird and M. Alphon-'ſo, in a uertuous contention in loue between themſelves, made upon 'the plain-ſong of Miſerere; but a contention as I ſaid in loue, which 'cauſed them ſtriue euerie one to ſurmount another without malice, 'enuie, or backbiting: but by great labour, ſtudie, and paines, ech 'making other cenſure of that which they had done. Which 'contention of theirs, ſpeciallie without enuie, cauſed them both 'become more excellent in that kind, and winne ſuch a name, and 'gaine ſuch credite, as will neuer periſh ſo long as muſicke indur-'eth. Therefore there is no waie readier to cauſe you become per-'fect than to contend with ſome one or other, not in malice (for ſo 'is your contention upon paſſion not for loue of uertue) but in loue 'ſhewing your aduerſarie your worke, and not ſkorning to bee cor-'rected of him, and to amende your fault, if hee ſpeake with rea-'ſon: but of this enough. To return to M. Bird and M. Alphonſo, 'though either of them made to the number of fortie waies, and 'could have made infinite more at their pleaſure, yet hath one manne, 'my friend and fellow, M. George Waterhouſe *, upon the ſame

* Of this perſon, ſo excellent in muſic as he is above ſaid to have been, as far as appears after a diligent reſearch and enquiry, there is not a ſingle compoſition remaining. All that can be learned concerning him is, that he was firſt of Lincoln, and afterwards of the chapel to queen Elizabeth, and that having ſpent ſeveral years in the ſtudy and practice of muſic, in the year 1592 he ſupplicated at Oxford for the degree of bachelor, but Wood was not able to diſcover that he was admitted to it. Faſti, Anno 1592. By the entry in the cheque-book of the chapel royal, it appears that he died the eighteenth day of February, 1601.

'plain-

'plain-ſong of Miſerere for uarietie ſurpaſſed all who euer laboured 'in that kinde of ſtudie. For hee hath already made a thouſand 'waies (yea, and though I ſhould talke of halfe as manie more, I 'ſhould not be far wide of the truth) euerie one different and ſeveral 'from another. But becauſe I do hope uery ſhortlie that the ſame 'ſhall be publiſhed for the benefite of the worlde, and his owne per-'petual glorie, I will ceaſe to ſpeake anie more of them, but onlie 'to admoniſh you, that whoſo will be excellent muſt both ſpende 'much time in practice, and looke ouer the doings of other men.'

Touching theſe exerciſes, it is to be obſerved, that they are calculated to facilitate the practice of compoſing in fugue, by exhibiting the many various ways in which the point may be brought in; or, in other words, how the replicate may be made to correſpond with, or anſwer, the principal. The utility of this kind of ſtudy may be in ſome meaſure inferred from a variety of eſſays in it by Bird, Bull, and others, yet to be met with in ancient collections of muſic; and to a ſtill greater degree from a little book entitled 'Diuers and ſun-'drie waies of two parts in one to the number of fortie uppon one 'playn-ſong; ſometimes placing the ground aboue and two parts 'benethe, and otherwiſe the ground benethe, and two parts aboue. 'Or againe, otherwiſe the ground ſometimes in the middeſt be-'tweene both. Likewiſe other conceites, which are plainlie ſet 'downe for the profite of thoſe which would attaine unto know-'ledge, by John Farmer, imprinted at London, 1591,' ſmall octavo.

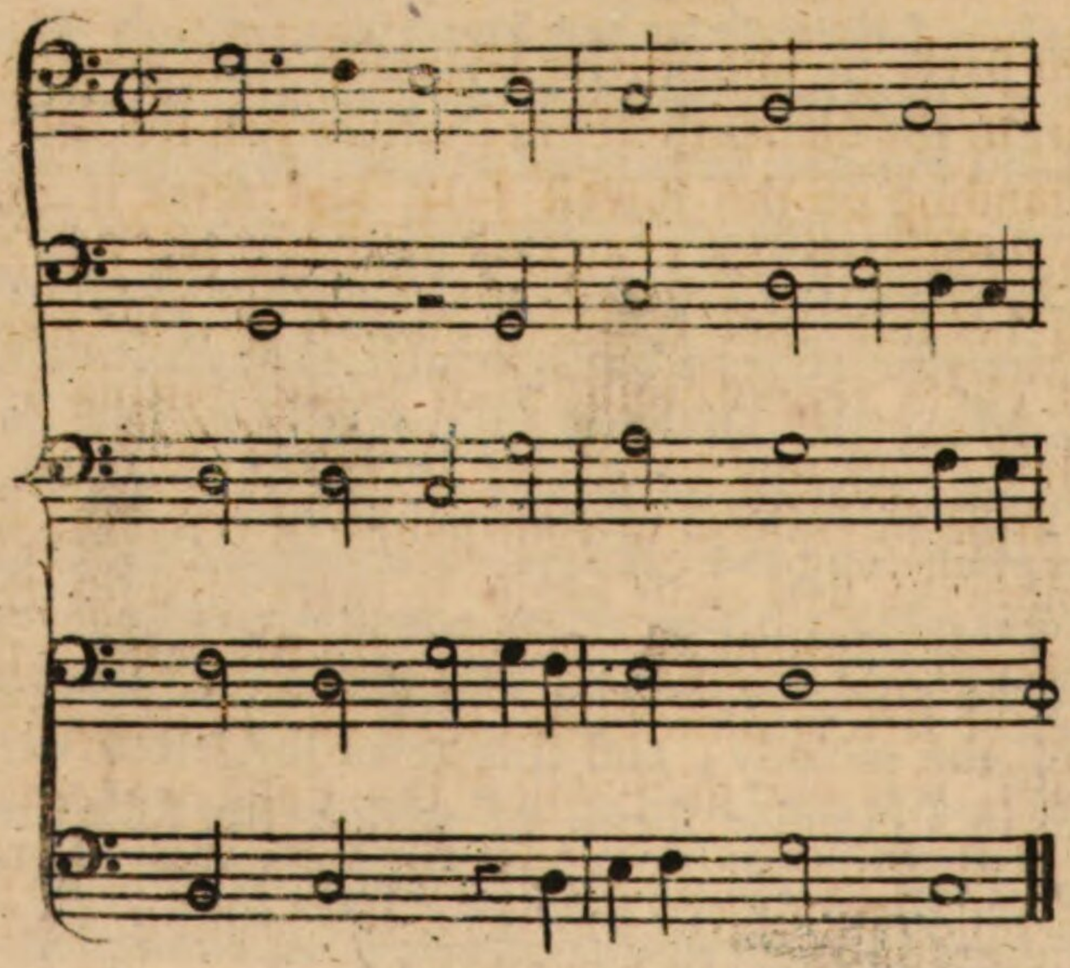
Elway Bevin, a diſciple of Tallis, a gentleman extraordinary of the royal chapel in 1605, and organiſt of the cathedral church of Briſtol, publiſhed in the year 1631, a book, which, though entitled a Brief Introduction of Muſic and Deſcant, is in truth a treatiſe on canon, and contains a manifold variety of fugues of two, three, and more parts in one, upon one plain-ſong moſt ſkilfully and ingeniouſly conſtructed; but of him, and alſo of this his work, an account will be given hereafter.

Fugues in the uniſon were alſo called rounds, from the circular progreſſion of the melody; and this term ſuggeſted the method of writing them in a circular form, of which the following canon of Clemens Non Papa, muſician to the emperor Charles V. with the reſolution thereof in modern characters, is an example.

CANON IN THE UNISON

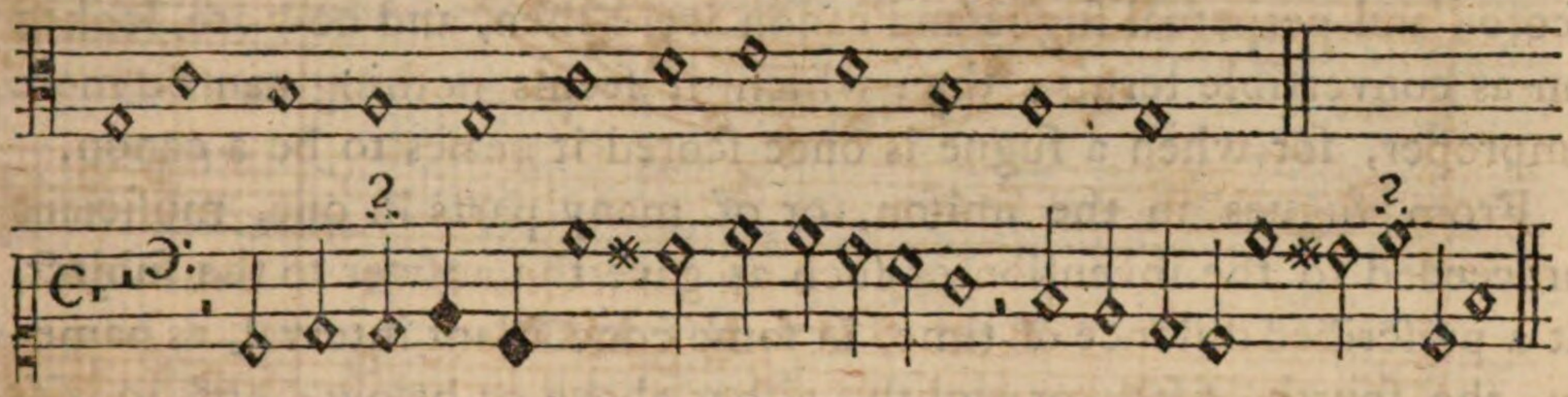
FOR FIVE VOICES

RESOLUTION



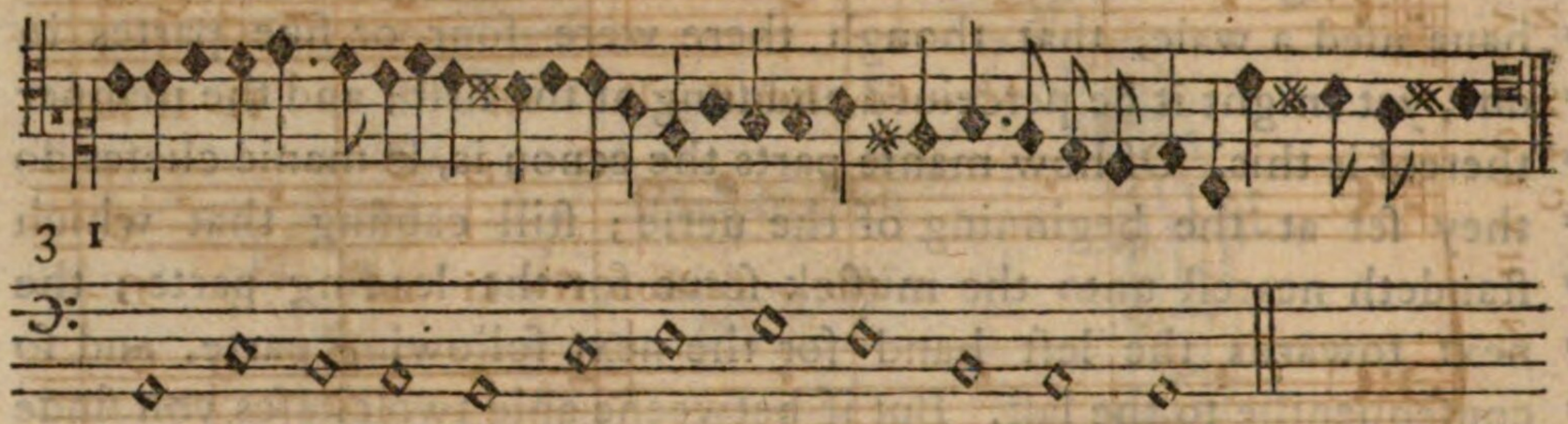
A fugue written in one line, whether in a circle or otherwiſe, with directions for the other parts to follow, is called a Canon. Morley aſcribes the invention of this compendious method of writing to the Italian and French muſicians; his account of it is curious, and is here given in his own words: ‘ The Frenchmen and Italians ‘ haue uſed a waie, that though there were four or fiue partes in ‘ one, yet might it be perceiued and ſung at the firſt; and the manner ‘ thereof is this. Of how manie parts the canon is, ſo manie cliefes do ‘ they ſet at the beginning of the uerſe; ſtill cauſing that which ‘ ſtandeth neareſt unto the muſick ſerue for the leading parte; the ‘ next towards the left hand for the next following parte, and ſo ‘ conſequentlie to the laſt. But if betweene anie two cliefes you finde ‘ reſts, thoſe belong to that part which the cliefe ſtanding next unto ‘ them on the left ſide, ſignifieth.

EXAMPLE.



‘ Here be two parts in one in the Diapaſon cum diateſſaron, or, as ‘ we tearme it, in the eleuenth above; where you ſee firſt a C SOL FA ‘ UT cliefe ſtanding on the loweſt rule, and after it three minime ‘ reſts. Then ſtandeth the F FA UT cliefe on the fourth rule from ‘ below; and becauſe that ſtandeth neereſt to the notes, the baſe ‘ (which that cliefe repreſenteth) muſt begin, reſting a minim reſt ‘ after the plain-ſong, and the treble three minim reſts. And leaſt ‘ you ſhould miſſe in reckoning your pauſes or reſts, the note where- ‘ upon the following part muſt begin is marked with this ſigne ?. ‘ It is true that one of thoſe two, the ſigne or the reſts, is ſuperfluous; ‘ but the order of ſetting more cliffes than one to one uerſe being but ‘ of late deuiſed, was not uſed when the ſigne was moſt common, ‘ but inſtead of them, ouer or under the ſong was written in what ‘ diſtance the following parte was from the leading, and moſt com- ‘ monlie in this manner, Canon in *, or * ſuperiore or inferiore. ‘ But to ſhun the labour of writing thoſe words, the cliffes and reſts

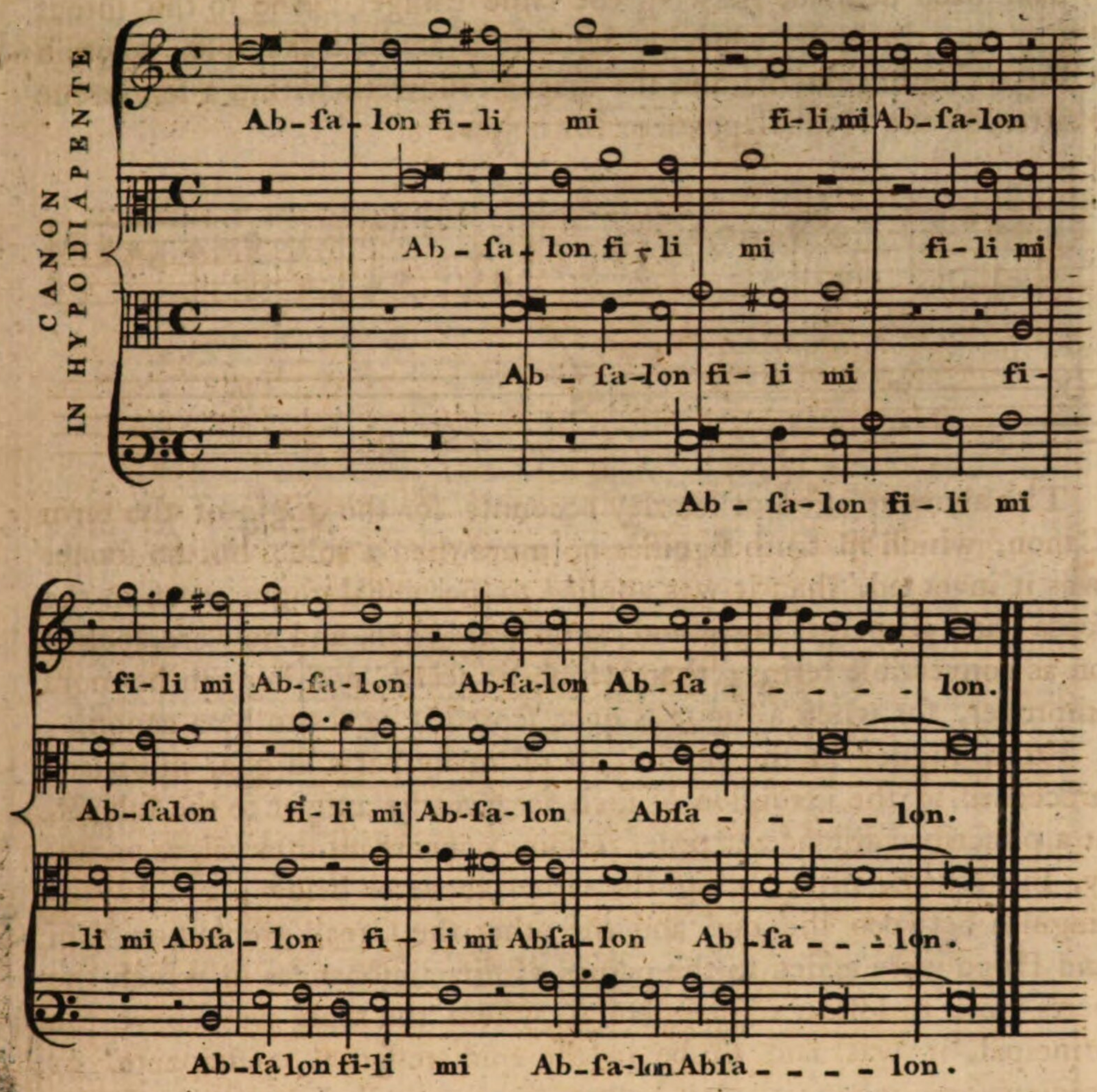
'haue been deuiſed, ſhewing the ſame thinge. And to the intent 'you may the better conceiue it, here is another example, wherein 'the treble beginneth, and the meane followeth within a ſemibreue 'after, in the Hypodiapente or fift below.'



The above relation of Morley accounts for the origin of the term Canon, which in truth ſignifies no more than a rule; but no ſooner was it invented, than it was applied to perpetual fugue, even in the ſcore; and perpetual fugue and canon were then, and now are, looked on as convertible terms; than which it ſeems nothing can be more improper, for when a fugue is once ſcored it ceaſes to be a canon.

From fugues in the uniſon, or of many parts in one, muſicians proceeded to the invention of ſuch as gave the anſwer to the ſubject, at a preſcribed diſtance of time, in ſome concordant interval, as namely, the fourth, fifth, or eighth, either above or below; and to diſtinguiſh between the one and the other the Greek prepoſitions Epi and Hypo were added to the names of the conſonances in which the parts were to follow; for inſtance, where the reply was above the principal, it was ſaid to be in the epidiateſſaron, epidiapente, or epidiapaſon; when it was below, it was called hypodiateſſaron, hypodiapente, hypodiapaſon *; adding in either caſe, where the number of parts required it, a farther direction: for an example of one of theſe kinds we have that celebrated compoſition of our countryman William Bird, to the words 'Non nobis Domine,' which in the manner of ſpeaking above deſcribed would be called a canon of three parts, viz. in the hypodiateſſaron et diapaſon, poſt tempus, and in the Muſurgia, tom. I. page 389, is a canon of four parts in the hypodiapente, diapaſon, et hypodiapaſon cum diapente, compoſed by Emilio Roſſi, chapel-maſter of Loretto, remarkable for the elegance of its contexture, the reſolution whereof is here inſerted.

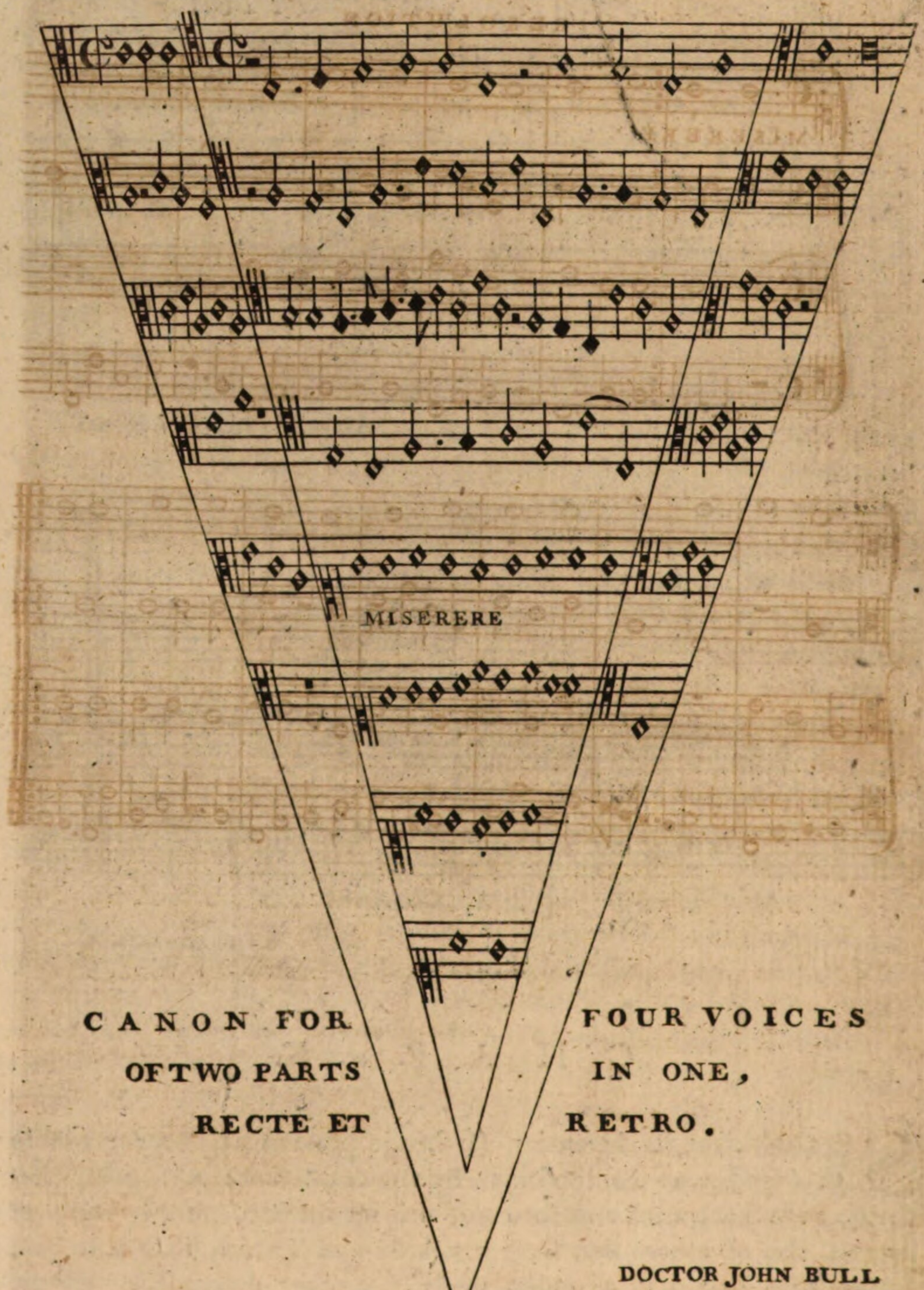
* Theſe are the moſt general forms of canon, but Morley, pag. 172, ſays a canon may be made in any diſtance, comprehended within the reach of the voice.



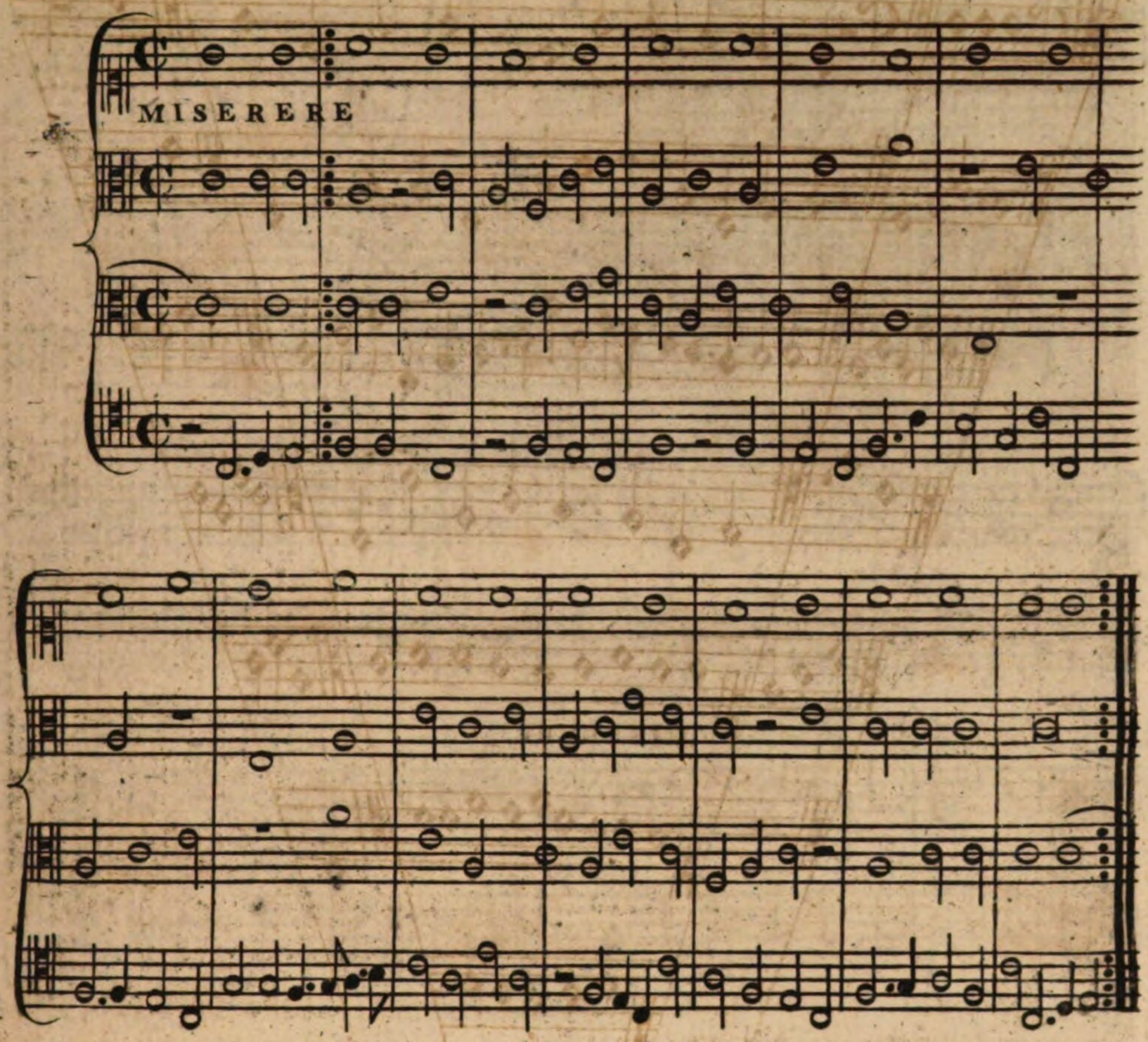
EMILIO ROSSI.

CHAP. X.

SOON after its invention farther improvements were made in this ſpecies of compoſition, by the contrivance of fugues, that ſung both backward and forward, or, in muſical phraſe, recte et retro; and of others that ſung per Arſin and Theſin, that is to ſay, ſo as that one part aſcended while the other deſcended. Of the former kind the following canon of Dr. John Bull, with the reſolution thereof in the preſent method of notation, is an example.

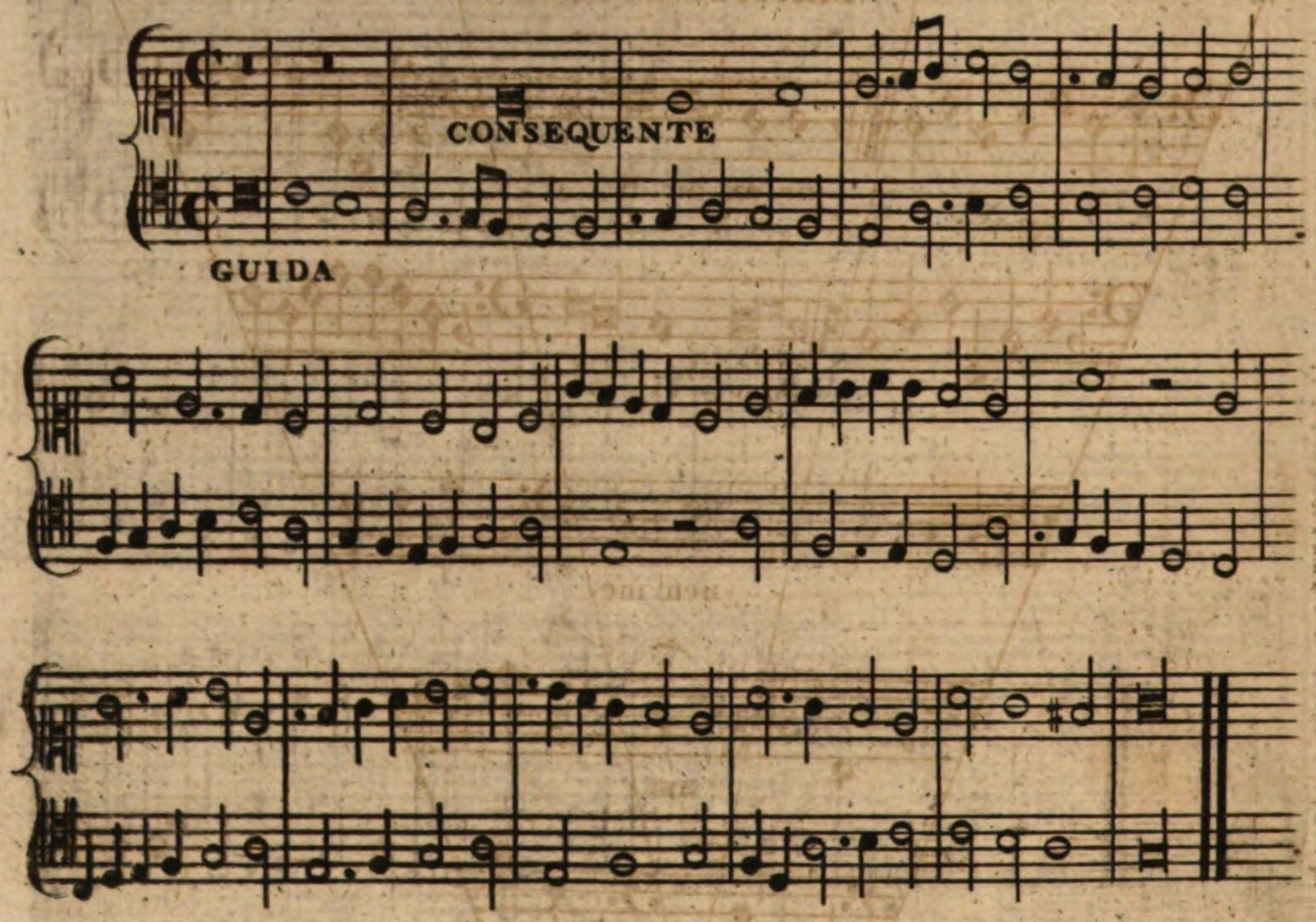

MISERERE
CANON FOR FOUR VOICES
OF TWO PARTS IN ONE,
RECTE ET RETRO.
DOCTOR JOHN BULL

RESOLUTION

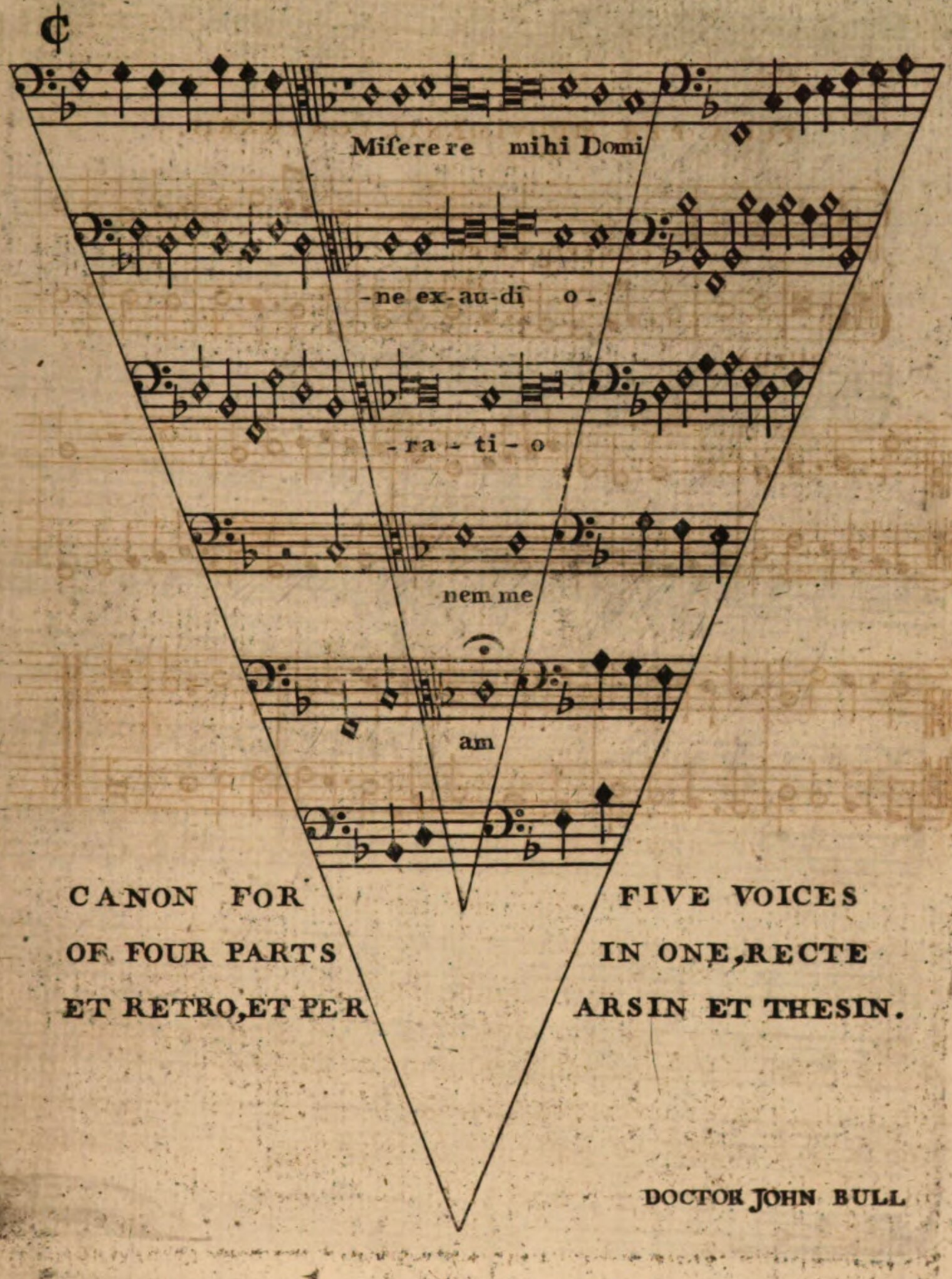


Of fugue per Arſin et Theſin, or, as it is called by the Italians, per Muovimenti contrarii, this from the Iſtitutione Harmoniche of Zarlino, terza parte, cap. lv. pag. 277, may ſerve as a ſpecimen.

FUGA PER MUOVIMENTI CONTRARII.



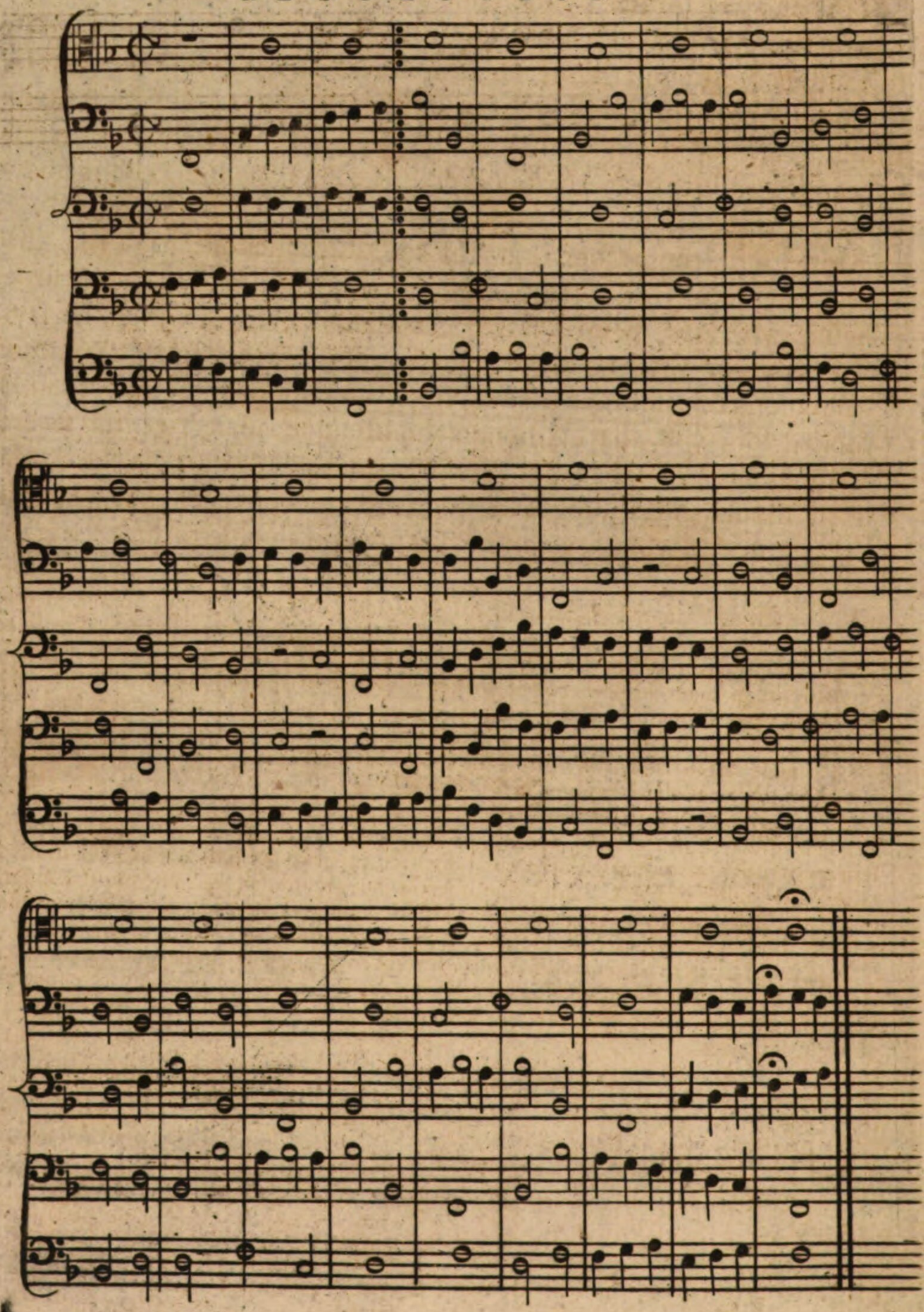
Here follows a fugue of Dr. Bull on the ſame plain-ſong with that of his above given, of both kinds, viz. recte et retro, and alſo per arſin et theſin; the canon whereof, to ſhew the artificial conſtruction of its parts, is in the manuſcript whence it was taken exhibited in the form of a triangle, and immediately following it, is the reſolution thereof in modern characters.



CANON FOR FIVE VOICES
OF FOUR PARTS IN ONE, RECTE
ET RETRO, ET PER ARSIN ET THESIN.

DOCTOR JOHN BULL

RESOLUTION



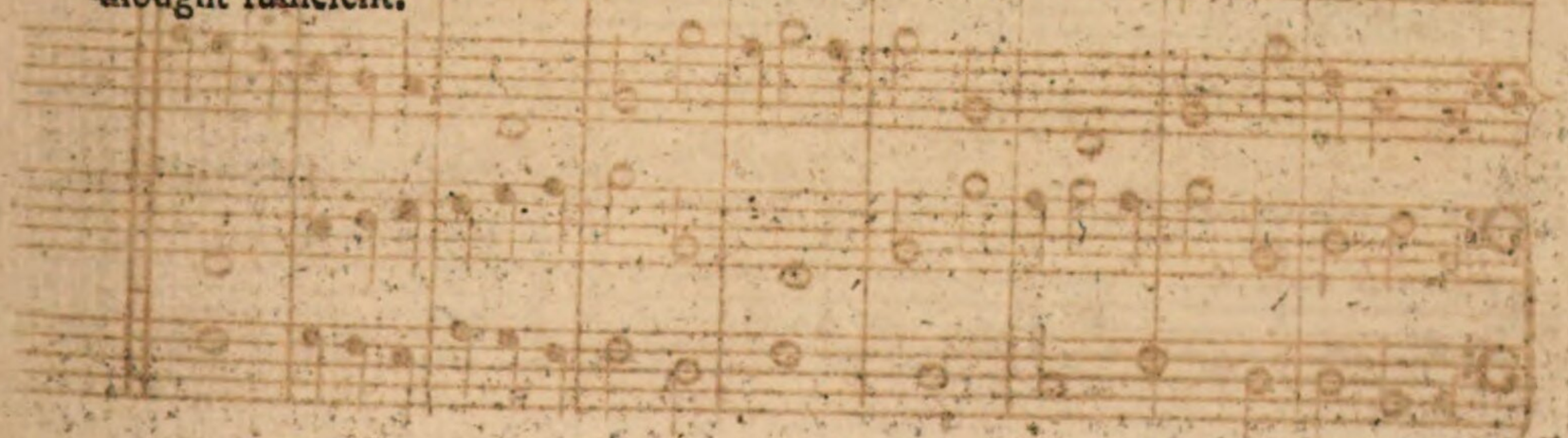
This and the former by the ſame author, in the manuſcript from which they were taken, are given in a triangular form, with a view to exhibit the ſingularity of their contexture, and the mutual relation and various progreſſions of the ſeveral ſounds; and that figure is here preſerved in both inſtances: but leſt this repreſentation ſhould appear too enigmatical, the reſolution of each canon in ſcore is above given.

Morley, in the ſecond part of his Introduction, pag. 103, has given a fugue of Bird's compoſing, of two parts in one, per Arſin et Theſin, with the point reverted, note for note, of which he ſays, 'that whoever ſhall go about to make ſuch another upon a common 'knowne plaine-ſong or hymne, ſhall find more difficultie than he 'looked for; and that although he ſhoulde aſſaie twentie ſeveral 'hymnes or plain-ſonges for finding of one to his purpoſe, he doubt 'if he ſhould anie waie goe beyonde the excellencie of that which he 'ſpeaks of, for which reaſon he has given it in this form.

* The ſeveral examples of canon by Dr. Bull and Bird, above given, are not in print, and it may therefore be expected that their authenticity ſhould be aſcertained: with reſpect to the former, they are taken from a very curious MS. formerly in the library of Dr Pepuſch, in an outer leaf whereof is written 'Ex Dono Willi Theed;' this Mr. Theed was many years a member of the academy of ancient muſic, and very well ſkilled in the ſcience. The book contains, among many other compoſitions of the like nature, the above canons of Dr. Bull, and alſo that of Clemens Non Papa, with the ſeveral reſolutions thereof in the form above inſerted.

As to the examples aſcribed to Bird, they are taken from a MS. alſo once part of Dr. Pepuſch's library, in the hand-writing of Mr. Galliard; the fugues upon O Lux and Miſere are written in canon with the uſual ſign for the parts to follow: the reſolutions are clearly the ſtudies of Mr. Galliard, who it ſeems thought himſelf warranted in the inſertion of flat and ſharp ſignatures in many inſtances, though no ſuch appear in the canons themſelves. Both theſe manuſcripts are now in the collection of the author of this work.

It is neceſſary here to remark that theſe ſeveral exemplars of fugue and canon are adduced with a view ſolely to inveſtigate and explain the nature of theſe intricate ſpecies of compoſition, for which purpoſe the reſolutions alone in the latter inſtances will be thought ſufficient.



DUÆ PARTES IN UNA.
PER ARSIN ET THESIN,
BIS REPETITE

Ad Placitum

WILLIAM BIRD

Butler is laviſh in his commendations of this fugue; indeed his words are a ſort of comment on it, and as they are calculated to point out and unfold its excellencies, they are here given from his Principles of Muſic, lib. I. cap. iii. ſect. 4. in his own words.

'The fifth and laſt obſervation is, that all ſorts of fugues (reports 'and reverts of the ſame, and of divers points in the ſame, and di-'vers canons, and in the ſame and divers parts) are ſometimes moſt 'elegantly intermedled, as in that inimitable leſſon of Mr. Bird's, 'containing two parts in one upon a plain-ſong, wherein the firſt 'part beginneth with a point, and then reverteth it note for note in 'a fourth or eleventh; and the ſecond part firſt reverteth the point 'in the fourth as the firſt did, and then reporteth it in the uniſon; 'before the end whereof, the firſt part having reſted three minims 'after his revert, ſingeth a ſecond point, and reverteth it in the 'eighth; and the ſecond firſt reverteth the point in a fourth, and 'then reporteth it in a fourth: laſtly, the firſt ſingeth a third point, 'and reverteth it in the fifth, and then reporteth it in an uniſon, 'and ſo cloſeth with ſome annexed notes; and the ſecond firſt re-'verteth it in a fifth, and then reporteth it in an uniſon, and ſo clo-'ſeth with a ſecond revert; where, to make up the full harmony, 'unto theſe three parts is added a fourth, which very muſically 'toucheth ſtill upon the points reported and reverted.

But here a diſtinction is to be noted between perpetual fugues, ſuch as thoſe above given, in which every note in the one part has its anſwer in the other part; and that other tranſitory kind of fugue, in which the point only, whatever it be, is repeated in the ſucceeding parts; in this caſe the intermediate notes are compoſed ad placitum, for which reaſon the former kind of fugue is termed by Zarlino and other Italian writers, Fuga legata, and the other Fuga ſciolta, that is to ſay, ſtrict or conſtrained, and free or licentious fugue.

The Italians alſo give to the leading part of a fugue and its replicate or anſwer, the appellations of Guida and Conſequenza; Morley, and others after him, diſtinguiſh them by the names of principal and reply: and with the appearance of reaſon it is ſaid that the notes in each ſhould ſol-fa alike; that is to ſay, the intervals in each part ought to be preciſely the ſame with reſpect to the ſucceſſion of the tones and ſemitones; nevertheleſs, this rule is not ſtrictly adhered to, a ſpurious kind of fugue having, in the very in-

fancy of this invention ſprung up, known by the name of Fuga in nomine, as being to appearance and nominally only, fugue, and not that ſpecies of compoſition in the ſtrict ſenſe of muſical language.

Zarlino and other Italian writers ſpeak of a kind of fugue called Contrapunto doppio, double counterpoint, which ſuppoſes the notes in each part to be of equal time, but that the ſubject of the principal and the reply ſhall be different in reſpect of the point, being yet in harmony with each other: the exact oppoſition of note to note in this kind of compoſition was, ſoon after its invention, diſpenſed with, and the principal and its reply made to conſiſt of notes of different lengths or times; after which it obtained the name of double deſcant, the terms deſcant and counterpoint being always uſed in oppoſition to each other. Sethus Calviſius includes both under the comprehenſive name Harmonia Gemina; and to fugues of this kind, where a third point or ſubject is introduced, he gives the name of Tergemina. Morley has given examples of each at the end of the ſecond part of his Introduction.

From the foregoing explanation of the nature of canon it muſt appear to be a very elaborate ſpecies of muſical compoſition, and in which perhaps, ſubſtance, that is to ſay, fine air and melody is made to give place to form; juſt as we ſee in thoſe fanciful poetical conceits, acroſtics, anagrams, chronograms, &c. where the ſenſe and ſpirit of the compoſition is ever ſubſervient to its form; but the compariſon does not hold throughout, for the muſical compoſitions above ſpoken of derive an advantage of a peculiar kind from thoſe reſtraints to which they are ſubjected; for in the firſt place the harmony is thereby rendered more cloſe, compact, and full; nor does this harmony ariſe merely from the concordance of ſounds in the ſeveral parts, but each diſtinct part produces a ſucceſſion of harmony in itſelf, the laws of fugue or canon being ſuch as generally to exclude thoſe diſſonant intervals which take away from the ſweetneſs or melody of the point. In the next place the ear is gratified by the ſucceſſive repetition of the point of a fugue through all its parts; and the mind receives the ſame pleaſure in tracing the exact reſemblance of the ſeveral parts each to the other, as it does in comparing a picture or ſtatue with its archetype; the truth of this obſervation muſt be apparent to thoſe who are aware of the ſcholaſtic diſtinction of beauty into abſolute and relative.

The general directions for ſinging of fugue when written in canon are ſuch as theſe: Fuga in tertia ſuperiore poſt tempus.—Fuga in Hypodiapente, poſt tempus.—Fuga 5 vocum in tertia ſuperiore, poſt tempus.—Fuga in Uniſono poſt duo tempora, et per contrarium motum. But many muſicians have been leſs explicit, as chuſing to give them an enigmatical form, and leaving it to the peruſer to exerciſe his patience in the inveſtigation of that harmony which might eaſily have been rendered obvious. Morley, pag. 173 of his Introduction, has given an enigmatical canon of Iodocus Pratenſis; and he there refers to others in the Introductions of Raſelius and Sethus Calviſius: he has alſo given a canon of his own invention in the figure of a croſs, with its reſolution; but there is one in that form infinitely more curious in a work entitled El Melopeo y Maeſtro, written by Pedro Cerone, of Bergamo, maſter of the royal chapel of Naples, publiſhed in 1613*.

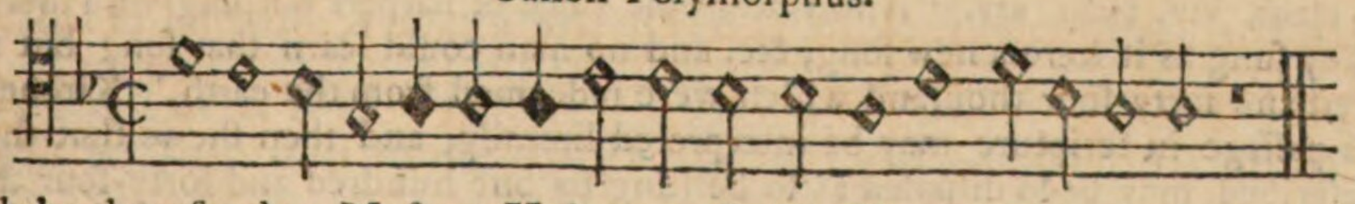
It now remains to ſpeak of a ſpecies of fugue in the uniſon, wherein for particular reaſons the ſtrict rules of harmony are frequently diſpenſed with, namely, the catch or round, which Butler, after Calviſius thus defines: 'A Catch is alſo a kind of fuga, when upon 'a certain reſt the parts do follow one another round in the uniſon. 'In which conciſe harmony there is much variety of pleaſing con-'ceits, the compoſers whereof aſſume unto themſelves a ſpecial li-'cence of breaking Priſcian's head, in unlawful taking of diſcords, 'and in ſpecial conſecutions of uniſons and eighths, when they help 'to the melody of a part †.'

This, though the ſentiment of both Calviſius and Butler, is by no means a true definition of a catch; and indeed the term itſelf ſeems

* In this voluminous work are contained a great number of muſical conceits, which whoever has a mind to divert himſelf with them, will find in the twenty-ſecond book, entitled 'Que es los enigmas muſicalis.'

† To ſay the truth, notwithſtanding the ſevere reſtrictions to which it is ſubject, canon does in many reſpects afford a great latitude for invention. Kircher relates, that in the writing of his Muſurgia, more eſpecially that part which treats of canon, he was aſſiſted by Pietro Franceſco Valentini of Rome, who gave him the following

Canon Polymorphus.



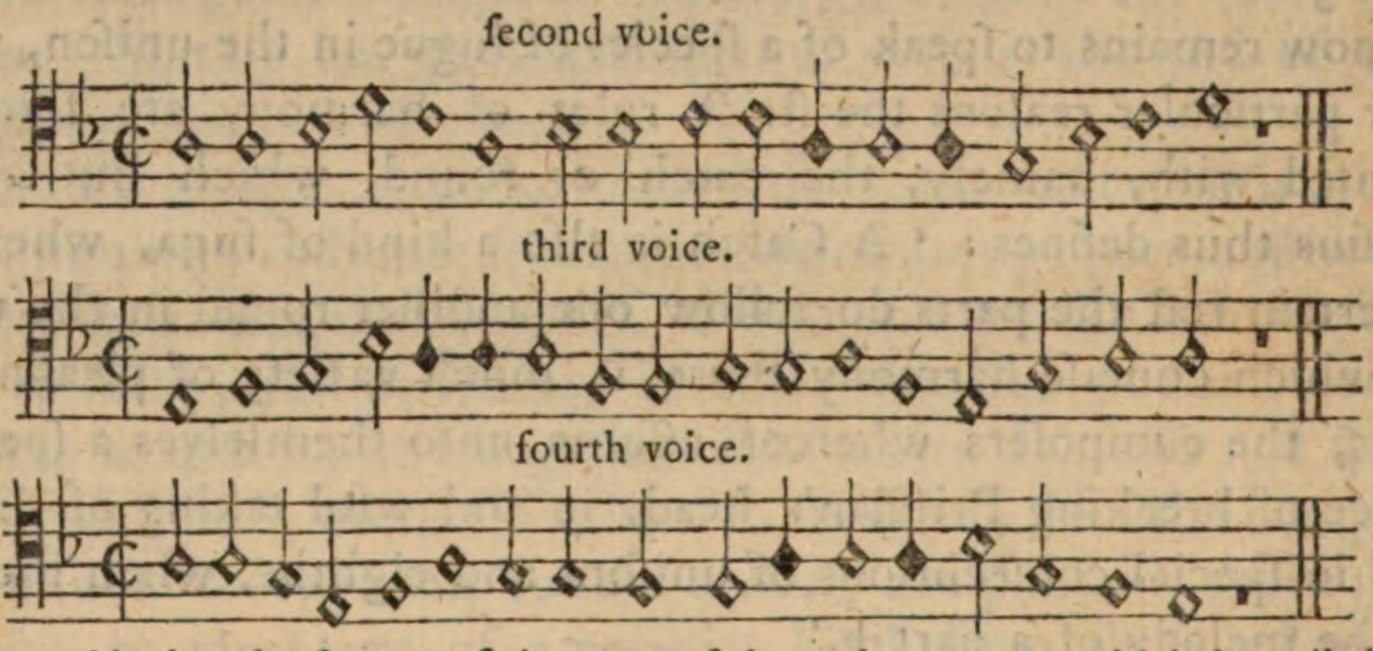
of which he thus ſpeaks: Muſurg. Univ. tom. I. lib. V. cap. xix.

'This wonderful canon contains ten times, one pauſe, and ſeventeen notes; it may be 'ſung by two, three, four, or five voices, more than two thouſand ways; nay, by com-'bining the parts, this variety may be infinitely extended. The ſecond voice is retrograde

'to

to indicate a thing very different from that which they have deſcribed, for whence can come the appellation but from the verb Catch? yet is there nothing in the paſſage above-cited to this purpoſe. A catch, in the muſical ſenſe of the word, is a fugue in the uniſon, wherein, to humour ſome conceit in the words, the melody is broken, and the ſenſe interrupted in one part, and caught again or ſupplied by another: an inſtance of this may be remarked in the well-known catch 'Let's lead good honeſt lives,' aſcribed to Purcell, though in truth compoſed many years before his time, by Cranford, a ſinging-man of St. Paul's, to words of a very different import. See a collection of catches and rounds, entitled Catch that Catch can, or the Muſical Companion, printed for old John Playford, Lond. 1677, oblong quarto; in this both the words and the muſic

'to the firſt the third is inverſe of the firſt, or proceeds by contrary motion to it; the 'fourth is retrograde to the third, as as may be ſeen hereunder:



Kircher adds that the ſame muſician propoſed another canon, which he called Nodus Salomonis, which may be ſung by ninety ſix voices, namely twenty in each part, treble, counter-tenor, tenor, and baſs, and yet there are only four notes in the canon; but it is to be obſerved, that to introduce a regular variety of harmony, ſome of the ninety-ſix voices are to ſing all longs, ſome all breves, ſome ſemibreves, ſome minims, ſome ſeminims. See the relation at length in the Muſurgia, tom. I. pag. 403, et ſeq with the diſpoſition of the ſeveral parts in their order.

Kircher, in the Muſurgia, tom. I. page 408, ſays he afterwards found out that the ſame canon might be ſung by five hundred and twelve voices, or, which is the ſame thing, diſtributed into one hundred and twenty-eight choirs; and afterwards proceeds to ſhew how it may be ſung by twelve million two hundred thouſand voices, nay, by an infinite number; and then ſays, in Corollary iii. that this place of the Apocalypſe is made clear, viz. chap. xiv. 'And I heard the voice of harpers harping with their harps, 'and they ſung as it were a new ſong, &c. and no man could learn that ſong but the one 'hundred and forty-four thouſand which were redeemed from the earth.' Kircher aſſerts that this paſſage in ſcripture may be interpreted literally, and then ſhews that the canon above deſcribed may be ſo diſpoſed as to be ſung by one hundred and forty-four thouſand voices. Muſurg. tom. I. pag. 414.

catch

catch, as they do alſo in another elegant compoſition of this kind, 'Come here's the good health, &c,' by Dr. Cæſar, and 'Jack 'thou'rt a toper,' both printed by Pearſon in 1710.

Butler refers to three examples of this kind of ſong in Calviſius; but the truth of the matter is, that it was known in England long before his time. Of this the catch 'Sumer is icumen in,' is evidence; and it has been ſaid, with ſome ſhew of probability, that the Engliſh were the inventors of it. Dr. Tudway, formerly muſic profeſſor in the univerſity of Cambridge, and who for many years was employed in collecting muſic books for Edward earl of Oxford, has aſſerted it in poſitive terms in a letter to a ſon of his, yet extant in manuſcript; and it may with no leſs degree of certainty be ſaid, that as this kind of muſic ſeems to correſpond with the native humour and freedom of Engliſh manners, there are more examples of it here to be found than in any other country whatſoever. The following ſpecimens of rounds or catches in three, four, and five parts, may ſuffice to give an idea of the nature of this ſpecies of compoſition: others will hereafter be inſerted, as occaſion ſhall require. As touching the firſt, it may be deemed a matter of ſome curioſity. In Shakeſpeare's play of Twelfth Night, Act II. Scene iii. Sir Toby and Sir Andrew agree to ſing a catch: Sir Toby propoſes that it ſhall be 'Thou knave,' upon which follows this dialogue:

CLOWN. Hold thy peace thou knave? knight, I ſhall be conſtrain'd in't to call thee knave, knight.

Sir AND. 'Tis not the firſt time I have conſtrain'd one to call me knave. Begin, fool; it begins 'Hold thy peace.'

CLOWN. I ſhall never begin if I hold my peace.

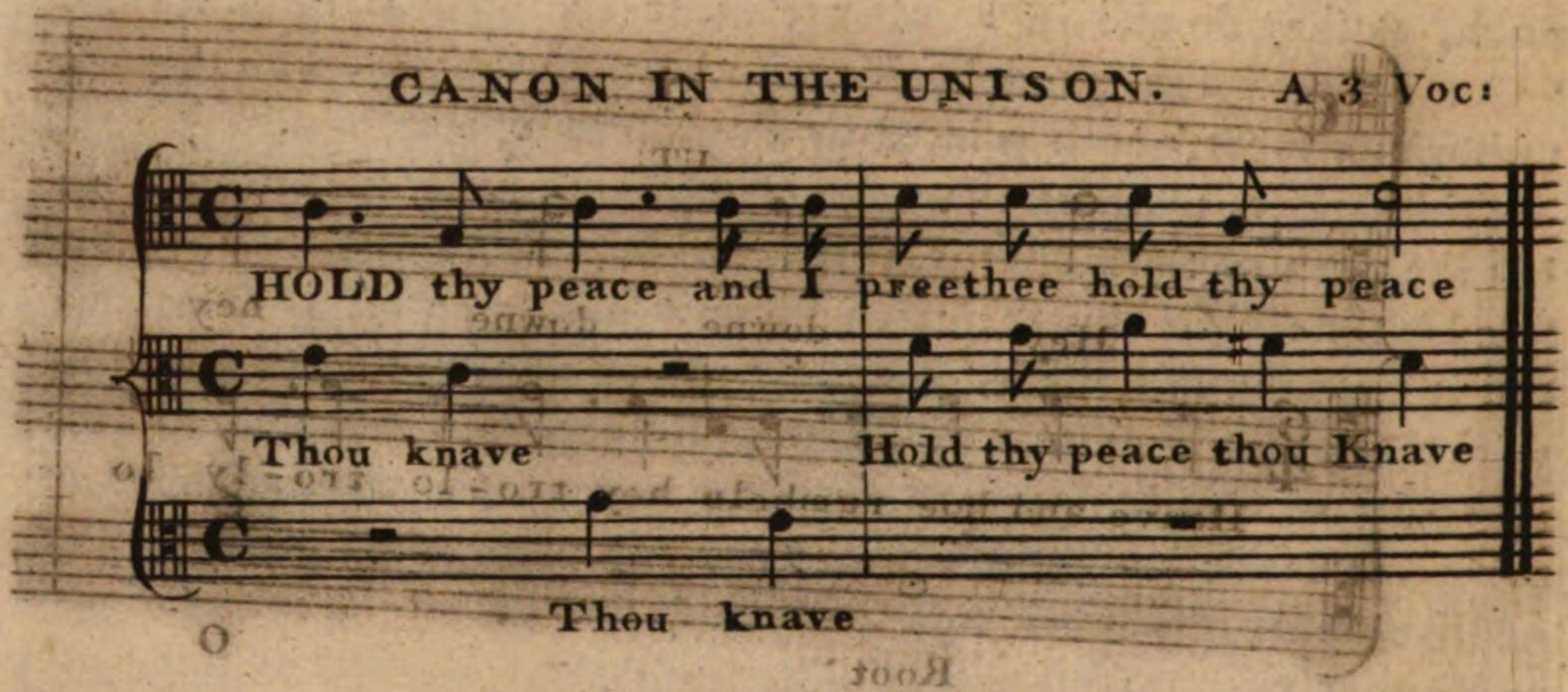
Sir AND. Good I'faith: come begin. [They ſing a catch.]

The above converſation has a plain alluſion to the firſt of the catches here inſerted, 'Hold thy peace,' the humour of which conſiſts in this, that each of the three perſons that ſing calls, and is called, knave in turn.

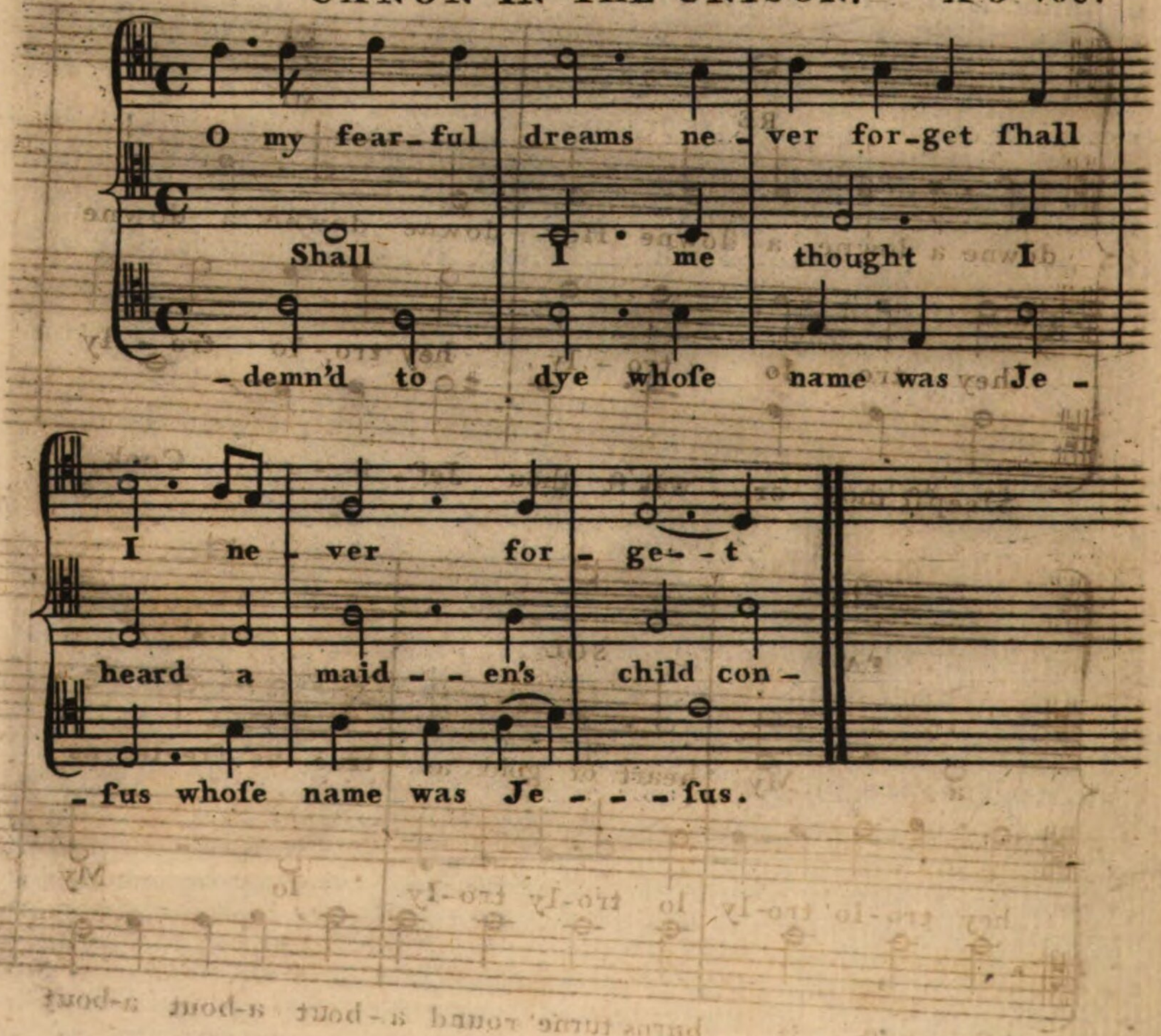
* That the ſongs occaſionally introduced in Shakeſpeare's plays were ſuch as were familiar in his time, is clearly ſhewn by Dr. Percy, in his Reliques of ancient Engliſh Poetry, who has been ſo fortunate as to recover many of them; the above may be added to the number, as may alſo this alluded to in the ſame ſcene of Twelfth Night, by the words 'Three merry men be wee.'

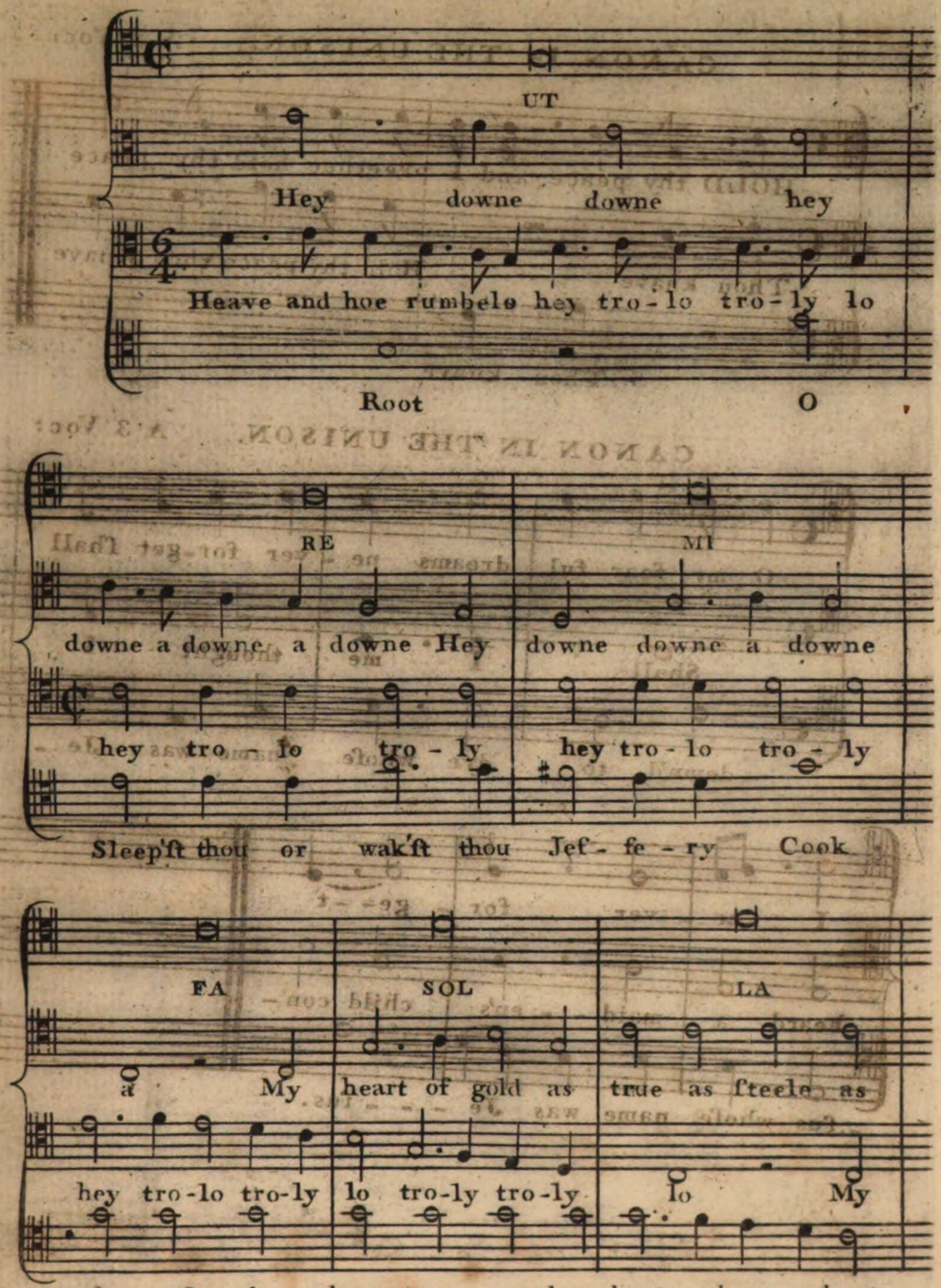
The Wiſemen were but ſev'n; nor more ſhall be for me.
The Muſes were but nine. The worthies three times three.
And three merry boyes, and three merry boyes, and three merry boyes are wee.
The Vertues they are ſev'n, and three the greater be.
The Cæſars they were twelve, and the fatal ſiſters three.
And three merry girles, and three merry girles, and three merry girles are wee.

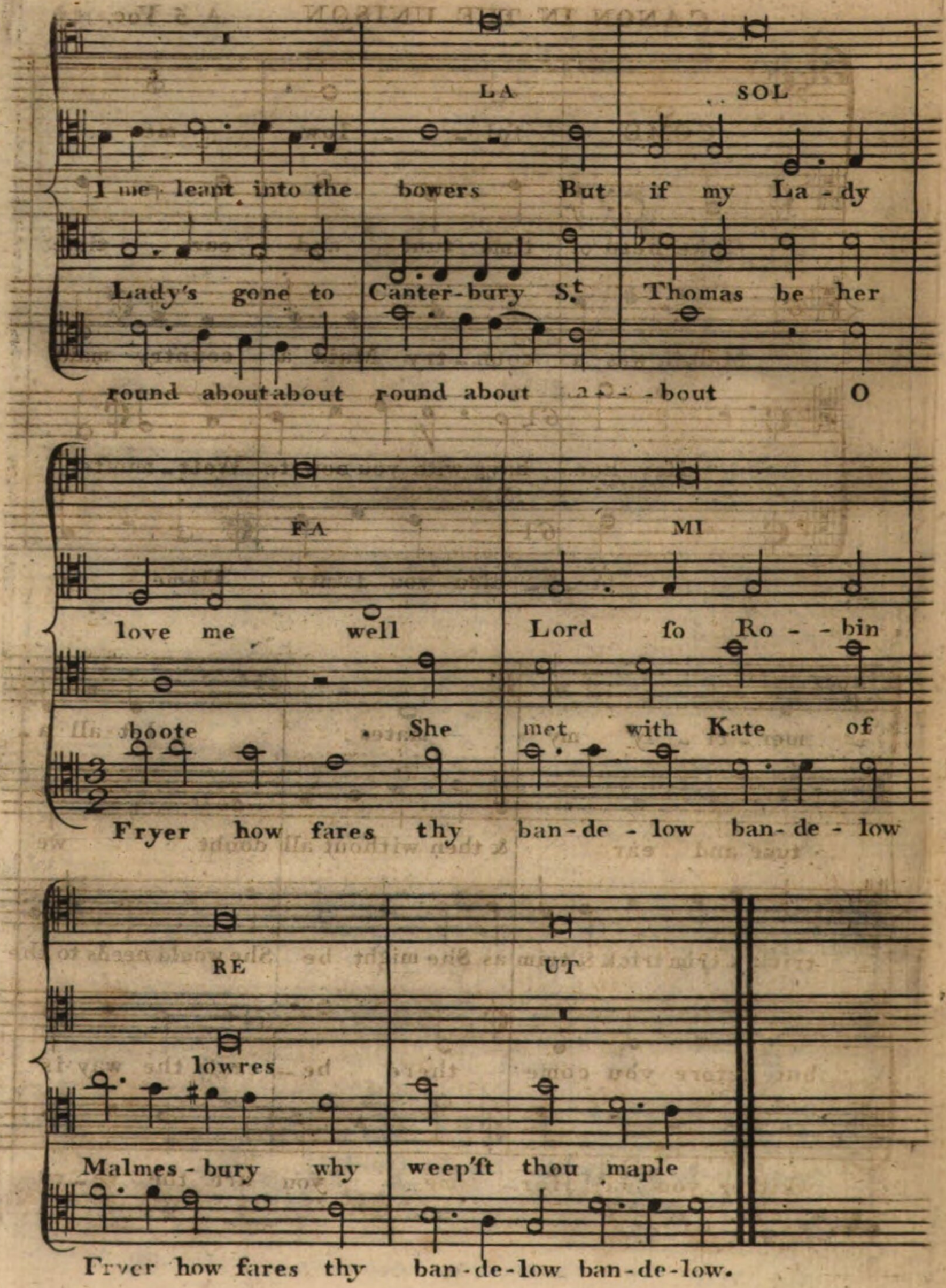
CANON IN THE UNISON. A 3 Voc:



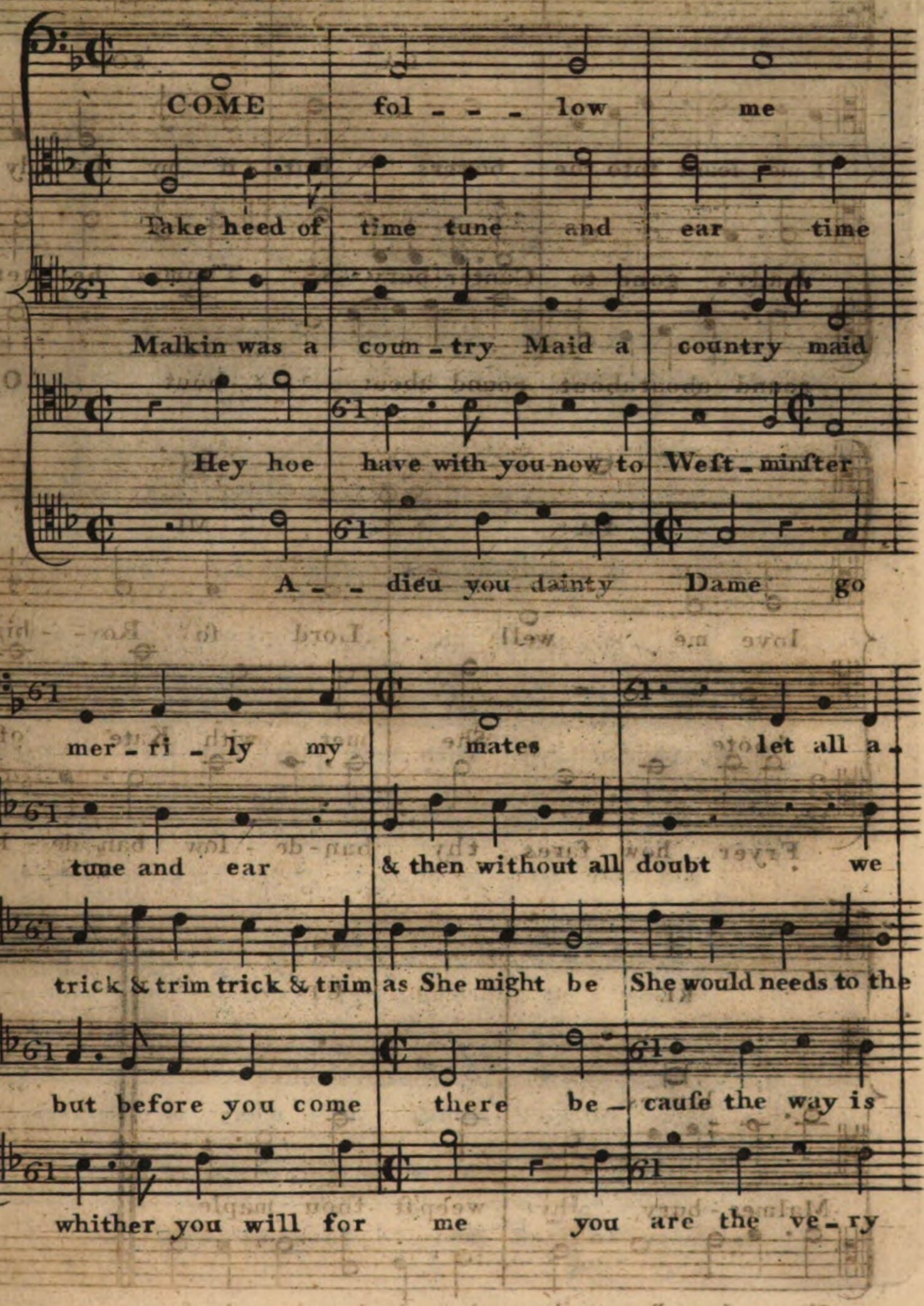
CANON IN THE UNISON. A 3 Voc:

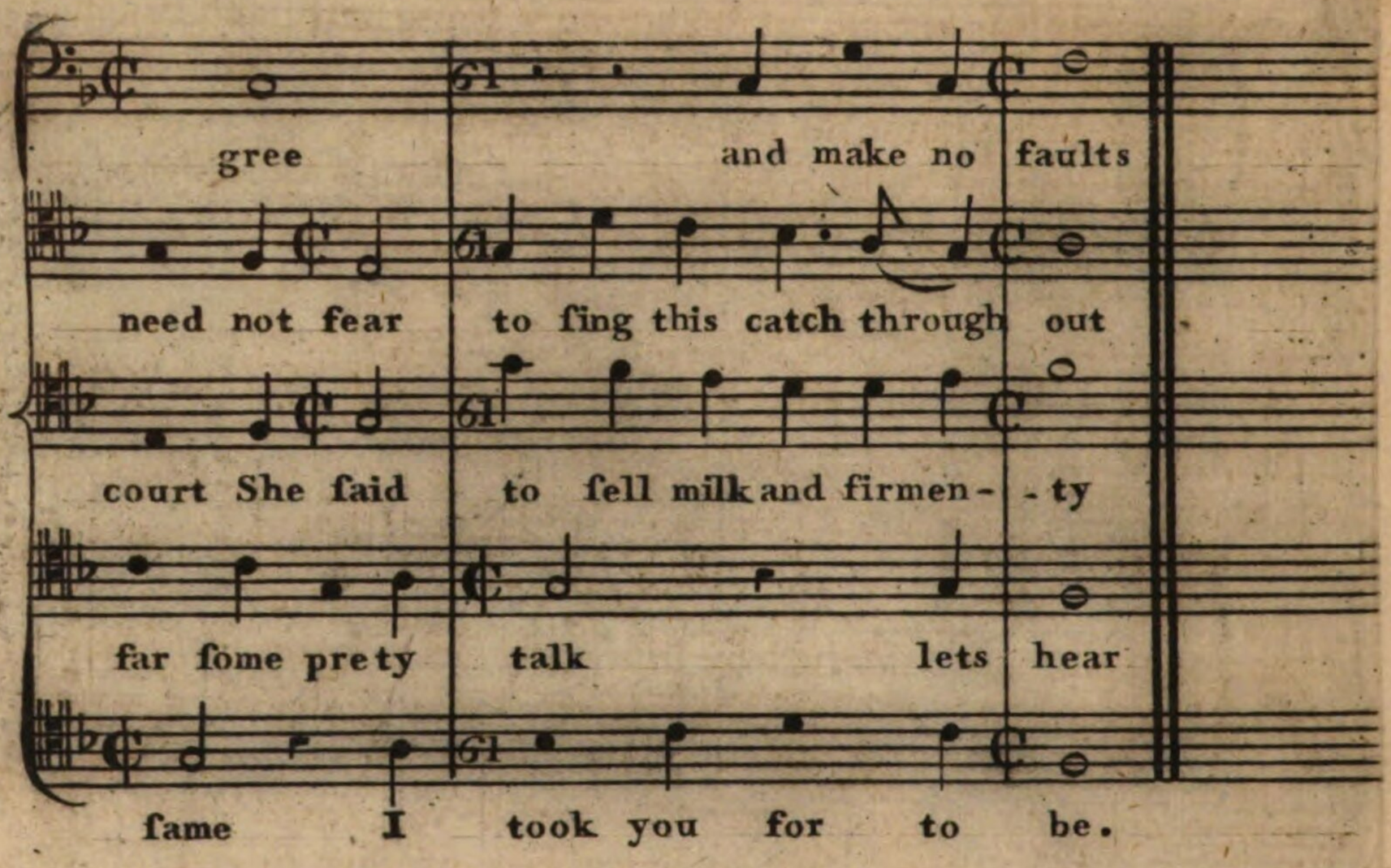



UT
Hey downe downe hey
Heave and hoe rumbelo hey tro-lo tro-ly lo
Root O
RE MI
downe a downe a downe Hey downe downe a downe
hey tro-lo tro-ly hey tro-lo tro-ly
Sleep'ſt thou or wak'ſt thou Jef-fe-ry Cook
FA SOL LA
a My heart of gold as true as ſteele as
hey tro-lo tro-ly lo tro-ly tro-ly lo My
the roſt it burns turne round a-bout a-bout a-bout

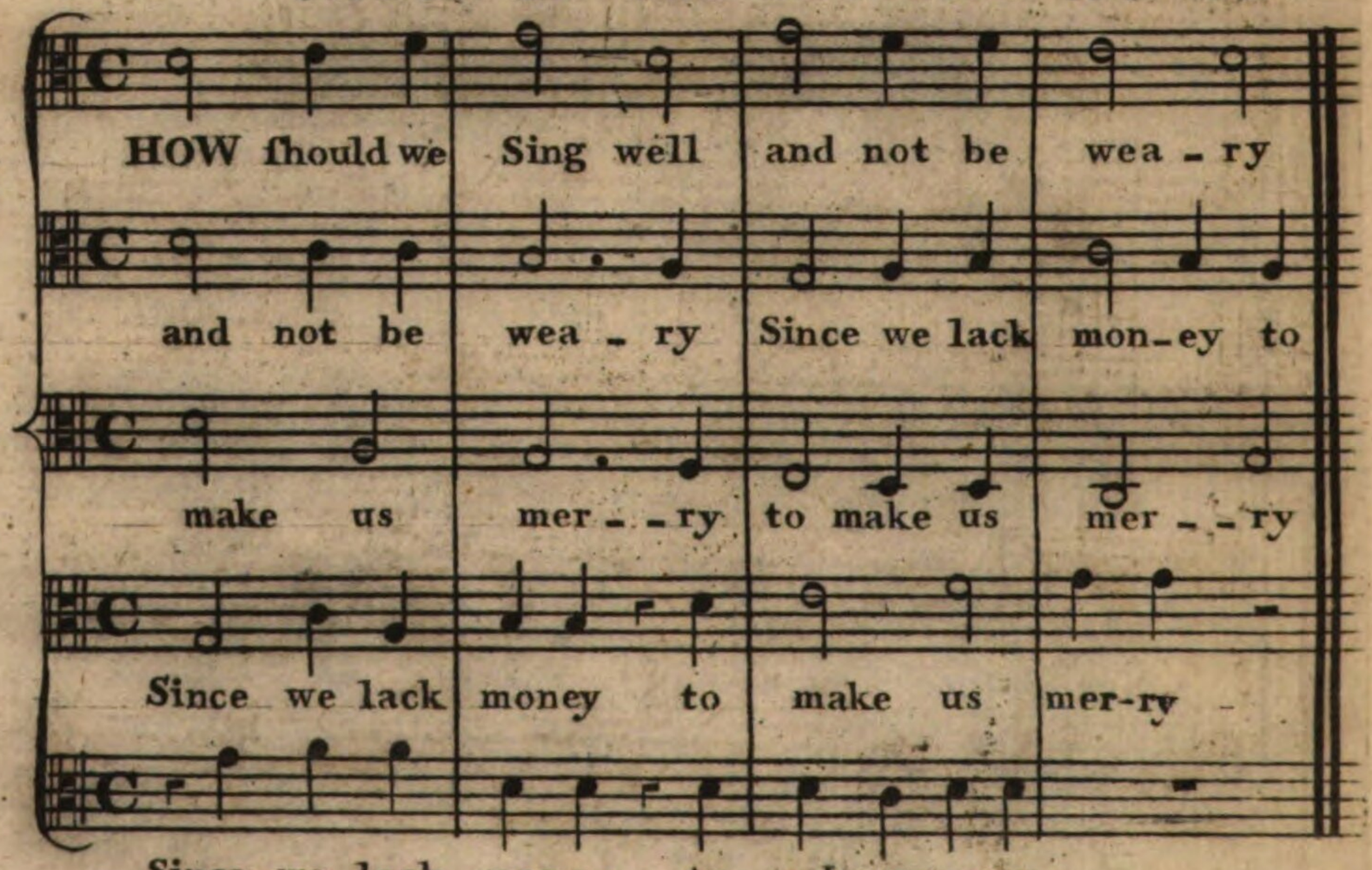

LA
SOL
I me leant into the bowers But if my La - dy
Lady's gone to Canter-bury S.t Thomas be her
round about about round about a - - bout O
FA
MI
love me well
Lord fo Ro - - bin
hoote She met with Kate of
Fryer how fares thy ban-de - low ban- de - low
RE
UT
lowres
Malmes - bury why weep'ft thou maple
Fryer how fares thy ban-de-low ban-de-low.

CANON IN THE UNISON A 5 Voc.

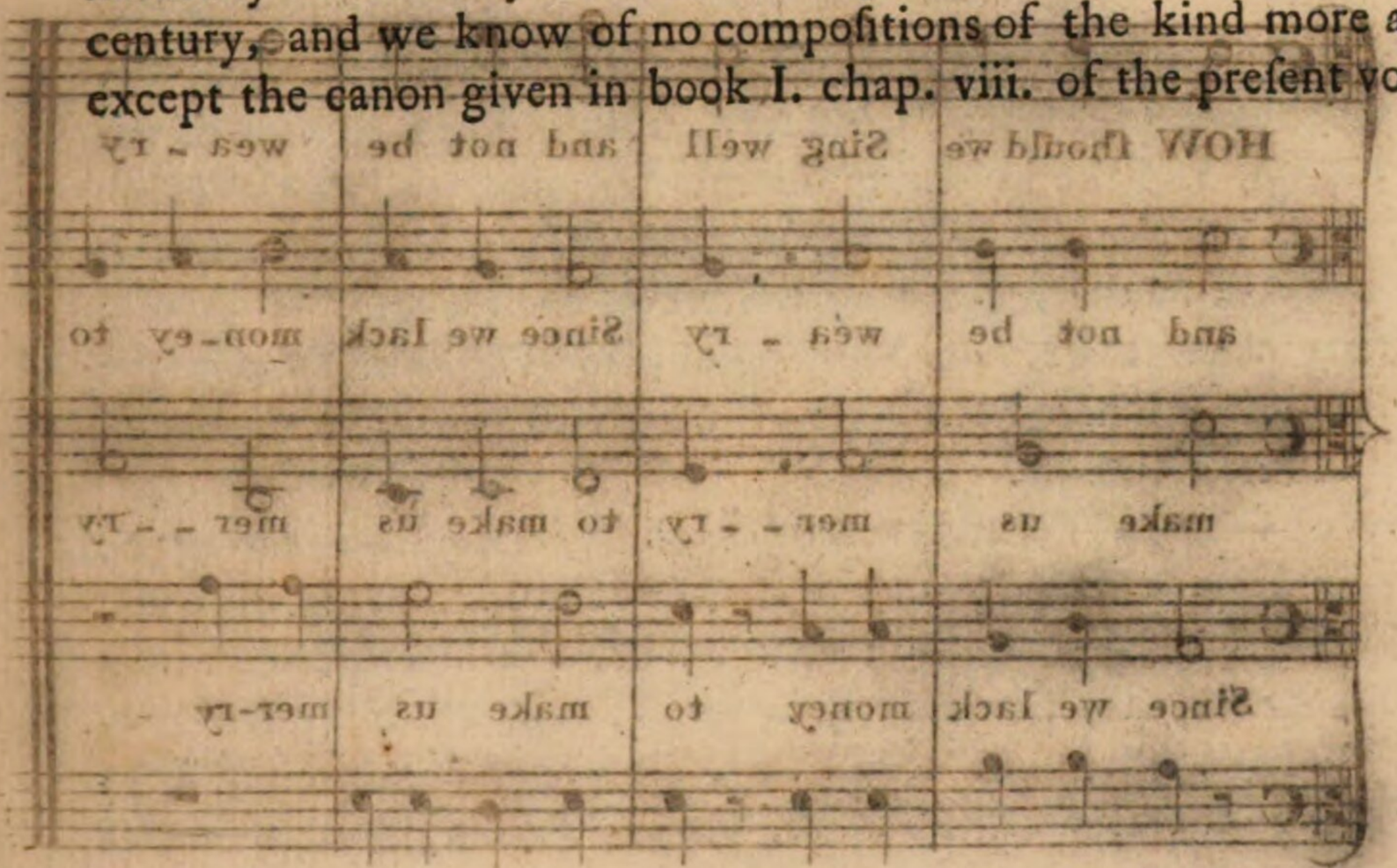




CANON IN THE UNISON A 5 Voc.



Of the ſeveral examples of fugues and rounds, or, to adopt the common mode of ſpeech, of fugues on a plain-ſong, and canons in the uniſon, above given, it is neceſſary to remark that the former are adduced, as being ſome of the moſt ancient ſpecimens of that ſtrict kind of compoſition perhaps any where to be met with: farther than this, they are ſtudies, perhaps juvenile ones, of Bird, and are alluded to by Morley in his Introduction. And here it is to be noted, that the plain-ſong of the fugue in page 357, differs from that of the others, and from its ſerpentine figure is ſaid to be 'per naturam 'ſynophe.' It ſeems that Mr. Galliard had ſome trouble to reſolve or render theſe ſeveral compoſitions in ſcore, for in his manuſcript he remarks that they are very difficult and curious; and it is more than conjectured that many of the grave and acute ſignatures that occur in ſome of them, were inſerted by him with ſome degree of heſitation; it was nevertheleſs thought proper to retain them, even under a doubt of their propriety, rather than attempt to correct the ſtudies of ſo excellent a judge of harmony. As to the rounds or canons in the uniſon that follow, they are exemplars of that ſpecies of vocal harmony which they are cited to explain: they are of the ſixteenth century, and we know of no compoſitions of the kind more ancient, except the canon given in book I. chap. viii. of the preſent volume.



A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC.

BOOK IV. CHAP. I.

HAVING in a regular courſe of ſucceſſion traced the ſeveral improvements in muſic, including therein the reformation of the ſcale by Guido, and the invention of counterpoint, and of the canto figurato, with all the various modifications of fugue and canon, it remains to ſpeak of the ſucceeding writers in their order.

ALANIUS VARENIUS, of Montaubon, in Tholouſe, about the year 1503, wrote Dialogues, ſome of which treat of the ſcience of harmony and its elements.

LUDOVICUS CÆLIUS RHODIGINUS flouriſhed about the year 1510, he wrote nothing profeſſedly on the ſubject of muſic, yet in his work De Antiquarum Lectionem, in thirty books, are interſperſed many things relating thereto, particularly in lib. V. cap. 23. 25. 26. Kircher, in the Muſurgia, tom. I. pag. 27, cites from him a relation to the following effect, viz. That he, Cælius Rhodiginus, being at Rome, ſaw a parrot, which had been purchaſed by Cardinal Aſcanius, at the price of an hundred golden crowns, which parrot did moſt articulately, and as a man would, repeat in words the Creed of the Chriſtian faith. Cælius Rhodiginus was tutor to Julius Cæſar Scaliger,

Scaliger, and died in 1525, of grief, as it is ſaid, for the fate of the battle of Pavia, in which his patron Francis the Firſt, from whom he had great expectations, was taken priſoner. He is taxed with having borrowed ſome things from Eraſmus, without making the uſual acknowledgments.

GREGORIUS REISCHIUS, of Friburg, was the author of a work entitled Margarita Philoſophica *, i. e. the Philoſophical Pearl, a work comprehending not only a diſtinct and ſeparate diſcourſe on each of the ſeven liberal ſciences, in which, by the way, judicial aſtrology is conſidered as a branch of aſtronomy, but a treatiſe on phyſics, or natural philoſophy, metaphyſics, and ethics, in all twelve books; that on muſic is taken chiefly from Boetius, yet it ſeems to owe ſome part of its merit to the improvements of Franchinus. The Margarita Philoſophica is a thick quarto; it was printed at Baſil in 1517, and in France ſix years after; the latter edition was reviſed and corrected by Orontius Finæus, of the college of Navarre †.

JOHANNES COCHLEUS, of Nuremberg, was famous about the year 1525, for his Polemical writings. He was the author of Rudimenta Muſicæ et Geometria, printed at Nuremberg, and the tutor of Glareanus, as the latter mentions in his Dodecachordon, a doctor in divinity, and dean of the church of Francfort on the Maine. He was born in 1503, but the time of his death is uncertain, ſome writers making it in 1552, and others ſooner. From his great reputation, as a ſcholar and divine, it is more than probable that he was one of the learned foreigners conſulted touching the divorce of Henry the Eighth, for the name of Johannes Cochlæus occurs in the liſt of them. Peter Aron, in his Toſcanello, celebrates him by the title of Phonaſcus of Nuremberg.

LUDOVICUS FOLIANUS, of Modena, publiſhed at Venice, in 1529, in folio, a book intitled Muſica Theorica; it is written in Latin, and divided into three ſections, the firſt contains an inveſtigation of thoſe proportions of greater and leſſer inequality neceſſary to be underſtood by muſicians; the ſecond treats of the conſonances, where, by the way, it is to be obſerved that the author diſcriminates with

* This book, the Margarita Philoſophica, is frequently mentioned in a work entitled Il Muſico Teſtore, by Zaccaria Tevo, printed at Venice in 1706, in which many paſſages are cited from it verbatim.

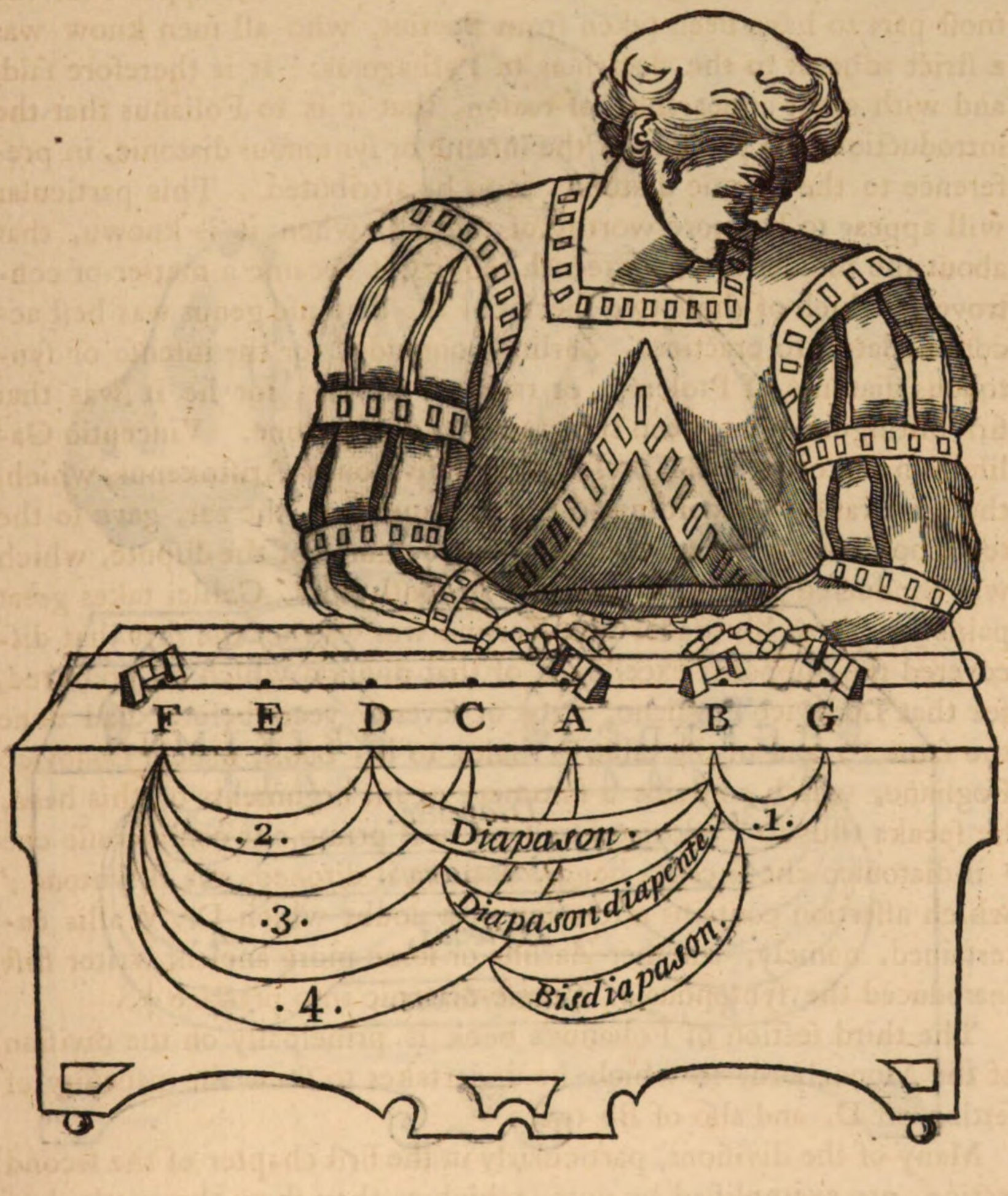
† Bayle ORONCE FINE.

remarkable accuracy between the greater and leſſer tone; and by inſiſting, as he does in this ſection De Utilitate Toni majoris et minoris, plainly diſcovers that he was not a Pythagorean, which is much to be wondered at, ſeeing that the ſubſtance of his book appears for the moſt part to have been taken from Boetius, who all men know was a ſtrict adherer to the doctrines of Pythagoras. It is therefore ſaid, and with great appearance of reaſon, that it is to Folianus that the introduction into practice of the intenſe or ſyntonous diatonic, in preference to the ditonic diatonic, is to be attributed. This particular will appear to be more worthy of remark, when it is known, that about the middle of the ſixteenth century it became a matter of controverſy which of thoſe two ſpecies of the diatonic genus was beſt accommodated to practice. Zarlino contended for the intenſe or ſyntonous diatonic of Ptolemy, or rather Didymus, for he it was that firſt diſtinguiſhed between the greater and leſſer tone. Vincentio Galilei, on the other hand, preferred that diviſion of Ariſtoxenus, which, though irrational according to the judgment of the ear, gave to the tetrachord two tones and a half. In the courſe of the diſpute, which was conducted with great warmth on both ſides, Galilei takes great pains to inform his reader that Zarlino was was not the firſt that diſcovered the ſuppoſed excellence of that diviſion which he preferred, for that Lodovico Fogliano, ſixty or ſeventy years before, had done the ſame *; and in the table or index to his book, article Lodovico Fogliano, which contains a ſummary of his arguments on this head, he ſpeaks thus: ‘ Lodovico Fogliano fu il primo che conſideraſſe che ‘ il diatonico che ſi canta hoggi, non era il ditoneo, ma il ſyntono;’ which aſſertion contains a ſolution of a doubt which Dr. Wallis entertained, namely, whether Zarlino or ſome more ancient writer firſt introduced the ſyntonous or intenſe diatonic into practice †.

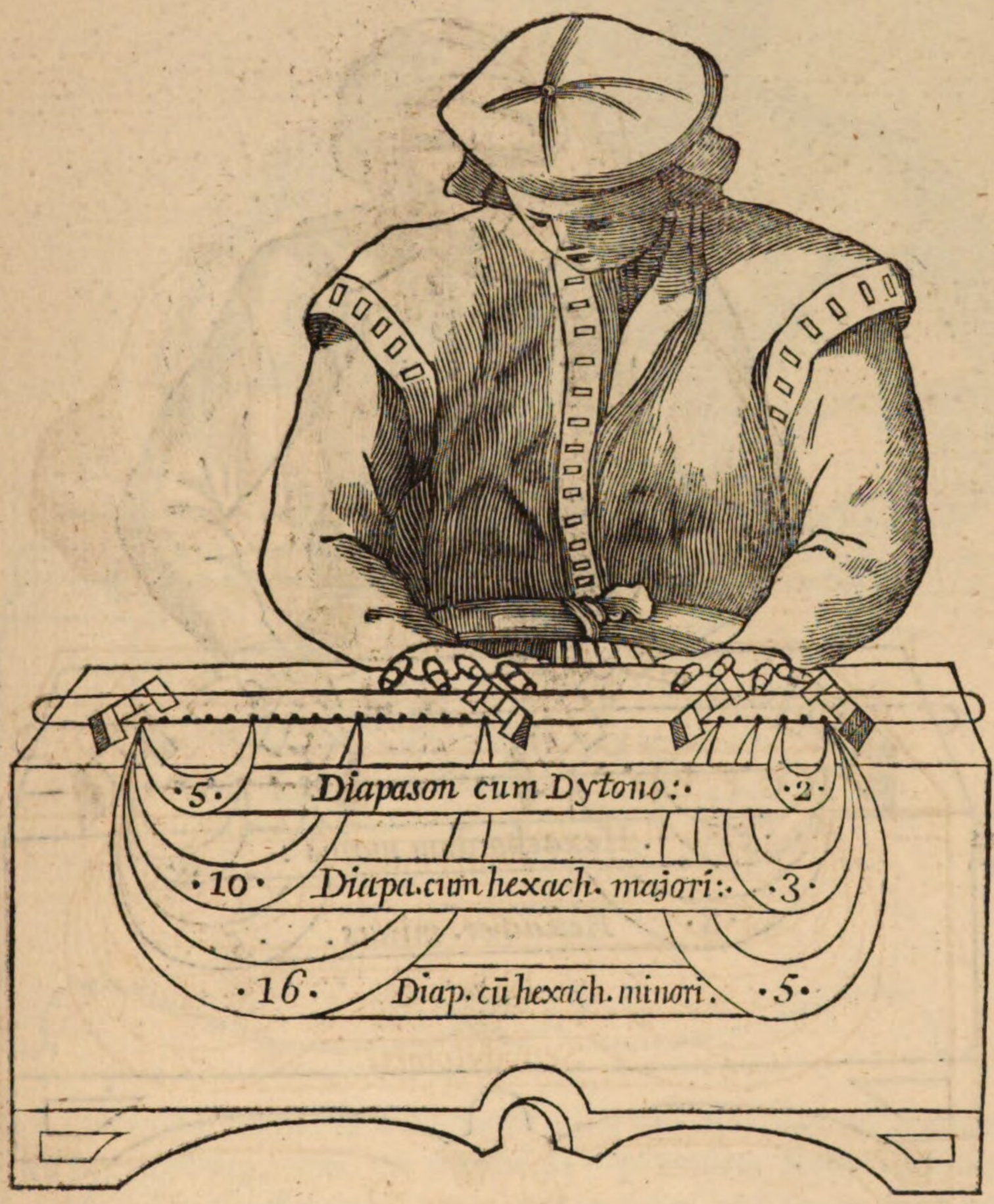
The third ſection of Folianus's book is principally on the diviſion of the Monochord, in which he undertakes to ſhew the neceſſity of ſetting off D, and alſo of Bb twice.

Many of the diviſions, particularly in the firſt chapter of the ſecond ſection, are exemplified by cuts, which as they ſhew the method of uſing the Monochord, with the ratios of the conſonances, and are in other reſpects curious, are here inſerted.

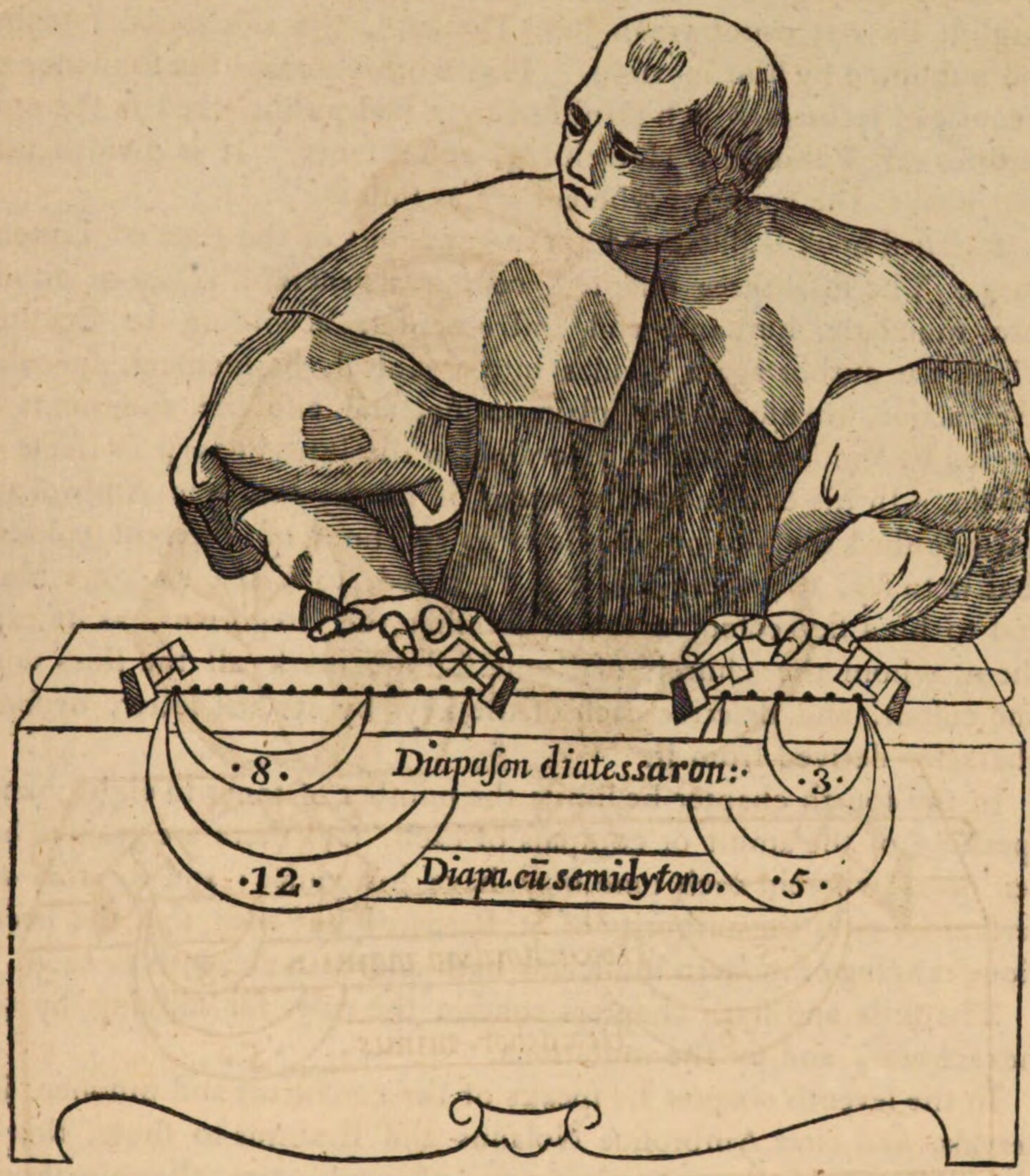
* Dial. della Muſica antica e moderna, pag. 112.
† Append. de Veter. Harmon. quarto, pag. 318.


F E D C A B G
.2.
Diapason.
.1.
.3.
Diapason diapente.
.4.
Bisdiapason.

H G F E D C A
B I K L M N
·3·
Diapente.
·2·
·4·
Diatessaron.
·3·
·5·
Dytonus.
·4·
·6·
Semidytonus.
·5·


·5·
Diapason cum Dytono:·
·2·
·10·
Diapa.cum hexach. majori:·
·3·
·16·
Diap. cū hexach. minori.
·5·

·5·
. Hexachordum majus :.
·3·
·8·
Hexachor. minus.
·5·



JOHANNES FROSCHIUS, a doctor of divinity, and prior of the Carmelites at Augſburg, was the author of Opuſculum Rerum Muſicalium, printed at Straſburg in 1535, a thin folio, and a very methodical and conciſe book, but it contains little that can be ſaid to be original.

ANDREAS ORNITHOPARCUS, a maſter of arts in the univerſity of Meyning was the author of a very learned and inſtructive treatiſe on muſic, intitled Micrologus, printed at Cologne in 1535,

in

in oblong quarto. It is written in Latin, and was tranſlated into Engliſh by our countryman John Douland, the celebrated luteniſt, and publiſhed by him in 1609. This work contains the ſubſtance of a courſe of lectures which Ornithoparcus had publicly red in the univerſities of Tubingen, Heidelberg, and Mentz. It is divided into four books, the contents whereof are as follow.

The firſt book is dedicated to the governors of the ſtate of Lunenburg. The firſt three chapters contain a general diviſion of muſic into mundane, humane, and inſtrumental, according to Boetius, which the author again divides into organical, harmonical, ſpeculative, active, menſural and plain muſic, and alſo the rudiments of ſinging by the hexachords, according to the introductory or ſcale of Guido. In his explanation whereof he relates that the Ambroſians diſtinguiſhed the ſtations of the cliffs by lines of different colours, that is to ſay, they gave to F FA UT a red, to C SOL FA UT a blue, and to bb a ſky-coloured line; but that the Gregorians, as he calls them, whom the church of Rome follow, mark all the lines with one colour, and deſcribe each of the keys by its firſt letter, or ſome character derived from it.

In the fourth chapter he limits the number of tones to eight; and, ſpeaking of the ambit or compaſs of each, ſays there are granted but ten notes wherein each tone may have his courſe; and for this aſſertion he cites the authority of St. Bernard, but adds, that the licentious ranging of modern muſicians hath added an eleventh to each.

The fifth and ſixth chapters contain the rules for ſolfaing by the hexachords, and for the mutations.

In the ſeventh chapter he ſpeaks of the conſonant and diſſonant intervals, and cites Ambroſius Nolanus and Eraſmus to ſhew, that as the diſdiapaſon is the natural compaſs of man's voice, all muſic ſhould be confined to that interval.

In the eighth and ninth chapters he teaches to divide, and recommends the uſe of the Monochord, by the help whereof he ſays any one may by himſelf learn any ſong, though never ſo weighty.

Chapter X. is intitled De Muſica ficta, which he thus defines:

'Fained muſicke is that which the Greeks call Synemmenon, a ſong 'made beyond the regular compaſs of the ſcale; or it is a ſong 'which is full of conjunctions.'

By

By theſe conjunctions are to be underſtood conjunctions of the natural and molle hexachords by the chord Synemmenon, characterized by b; and in this chapter are diſcernible the rudiments of tranſpoſition, a practice which ſeems to have been originally ſuggeſted by that of ſubſtituting the round, in the place of the ſquare b, from which ſtation it was firſt removed into the place of E LA MI, and has ſince been made to occupy various other ſituations *; as has alſo the acute ſignature ♯, which although at firſt invented to perfect the interval between ♮ MI and F FA UT, which is a ſemidiapente or imperfect fifth, it is well known is now made to occupy the place of G SOL RE UT, C SOL FA UT, and other chords.

The eleventh chapter treats of tranſpoſition, which the author ſays is twofold, that is to ſay, of the ſong and of the key, but in truth both are tranſpoſitions of the ſong, which may be tranſpoſed either by an actual removal of the notes to ſome other line or ſpace than that in which they ſtand, or by the removal of the cliff to ſome other line, thereby giving by elevation or depreſſion to each note a different power.

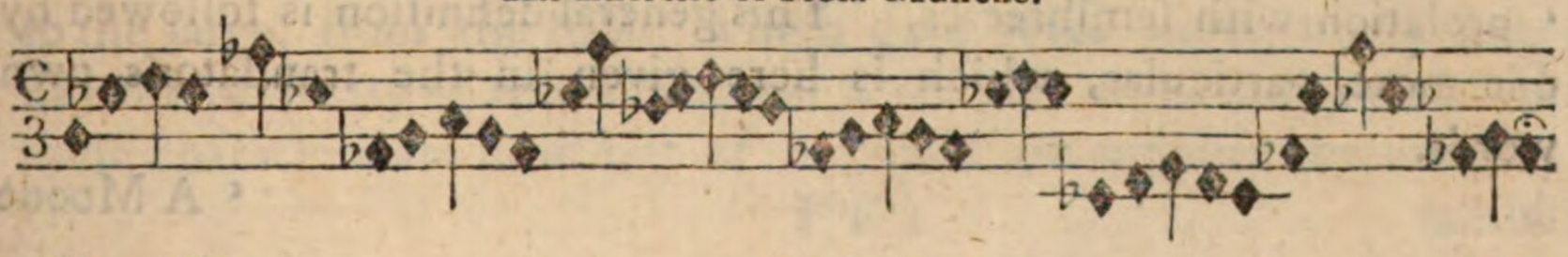
The eccleſiaſtical tones are the ſubject of the twelfth and thirteenth chapters of the firſt book: in theſe are contained rules for the intonation of the Pſalms, in which the author takes occaſion to cite a treatiſe of Pontifex, i. e. pope John XXII. who it ſeems wrote on muſic, and an author named Michael Galliculo de Muris, a moſt learned man, author of certain rules of the true order of ſinging.

In treating of the tones Ornithoparcus follows for the moſt part St. Bernard and Franchinus; his formula of the eight tones, as alſo of

* That the uſe of the tetrachord ſynemmenon, or rather of its characteriſtic b round, was to avoid the tritonus or ſuperfluous fourth between F FA UT and b MI, muſt appear upon reflection, but this author has made it apparent in the following, which is the fourth of his rules for ficta muſic.

'Marking FA in b FA ♮ MI, or in any other place, if the ſong from that ſhall make an 'immediate riſing to a fourth, a fifth, or an eighth, even there FA muſt neceſſarily be 'marked to eſchew a tritone, a ſemidiapente, or a ſemidiapaſon, and in uſuall and forbid-'den moods, as appeareth in the example underwritten.

An Exerciſe of Ficta Muſicke.



the Peregrine or wandering tone, differs but very little from that of Franchinus in his Practica Muſicæ, herein before exhibited.

In the thirteenth and laſt chapter of this book the author ſhews that divers men are delighted with divers modes, an obſervation that Guido had made before in the thirteenth chapter of his Micrologus, and to this purpoſe he ſays, ‘ Some are delighted with the crabbed ‘ and courtly wandering of the firſt tone; others do affect the hoarſe ‘ gravity of the ſecond; others take pleaſure in the ſevere, and as it ‘ were diſdainful ſtalking of the third; others are drawn with the ‘ flattering ſound of the fourth; others are moved with the modeſt ‘ wantonneſs of the fifth; others are led with the lamenting voice of ‘ the ſixth; others do willingly hear the warlike leapings of the ſe- ‘ venth; others do love the decent, and as it were matronal-like car- ‘ riage of the eighth.’

The ſecond book is dedicated to the author's ‘ worthy and kind ‘ friend George Brachius, a moſt ſkilful muſician, and chief doctor ‘ of the Duke of Wittenberg his chapell.’

In the ſecond chapter of this book the author explains the nature of menſural muſic, and the figures uſed therein: theſe he ſays were anciently five, but that thoſe of after ages have drawn out others for quickneſs ſake; thoſe deſcribed by him are eight in number, viz. the large, long, breve, ſemibreve, minim, crotchet, quaver, and ſemiquaver; but it is worthy of notice that he gives to the ſemibreve two forms, the one reſembling a lozenge, agreeable to the character of the ſemibreve now or lately in uſe, the other that of an equilateral triangle, or half lozenge.

The third chapter contains an explanation of the ligatures from Franchinus, but much too conciſe to be intelligible.

The fourth chapter treats of mood, time, and prolation, of which three terms the following is his definition. ‘ The degrees of muſic, ‘ by which we know the value of the principal figures, are three, to ‘ wit, mood, time, and prolation. Neither doth any of them deale ‘ upon all notes, but each onely with certaine notes that belong to ‘ each. As mood dealeth with larges and longs, time with breefes, ‘ prolation with ſemibreefes.’ This general definition is followed by one more particular, which is here given in the tranſlator's own words.

‘ A Moode

'A Moode (as Franchinus ſaith in the ſecond booke, cap. 7. of 'his Pract.) is the meaſure of longs in larges, or of breefes in longs. Or it is the beginning of the quantitie of larges and longs, meaſuring 'them either by the number of two, or the number of three.

'Time is a breefe which containes in it two or three ſemibreefes. 'Or it is the meaſuring of two or three ſemibreefes in one breefe. 'And it is twofold, to wit, perfect: and this is a breefe meaſured with three ſemibrefes. Whoſe ſigne is the number of three 'joined with a circle or a ſemicircle, or a perfect circle ſet without a 'number, thus O 3. C 3. O. The imperfect is wherein a breefe is 'meaſured only by two ſemibreefes. Which is knowne by the number of two joyned with a perfect circle, or a ſemicircle, or a ſemicircle without a number, thus O 2. C 2.

'Wherefore prolation is the eſſential quantitie of ſemibreefes; or 'it is the ſetting of two or three minims againſt one ſemibreefe; and 'it is twofold, to wit, the greater (which is a ſemibreefe meaſured 'by three minims, or the comprehending of three minims in one ſemibreefe) whoſe ſigne is a point incloſed in a ſigne thus, ⊙ ☾ 'The leſſer prolation is a ſemibreefe meaſured with two minims 'onely, whoſe ſigne is the abſence of a pricke. For Franchinus 'ſaith, they carry with them the imperfecting of the figure when 'the ſignes are wanting.'

In the courſe of this explanation the author takes occaſion to mention the extrinſical and intrinſical ſigns in menſur. ' muſic; the former he ſays are the circle, the number, and the point. As to the circle, when entire it originally denoted perfection, as it was called, or a progreſſion by three, or in what we now call triple time. When the circle was diſcontinued, or cut through by a perpendicular or oblique ſtroke, it ſignified imperfection, or a progreſſion by two, or, as we ſhould ſay, in duple time; when the circle had a point in the centre it ſignified a quicker progreſſion in the proportions of perfect and imperfect, according as the circle was either entire or mutilated, as above. As to the figures 3 and 2, uſed as extrinſic ſigns, they ſeem intended only to diſtinguiſh the greater mood, which gave three longs to the large, from the leſſer, which gave three breves to the long; but the propriety of this diſtinction is not eaſy to be diſcovered. As theſe characters are now out of uſe, and are ſupplied by others of

modern invention, it is not neceſſary to be very inquiſitive about them *; it is however very certain that the muſicians, from the beginning of the ſixteenth century, downwards, ſeem to betray an univerſal ignorance of their original uſe and intention; and ſince the commencement of that period, we no where find the circle uſed to denote perfect or triple time; on the contrary, the character for the ſeveral ſpecies of it are intended to beſpeak the relation which the intended progreſſion in triple time bears to common or imperfect time; for inſtance, $\frac{3}{2}$ is a progreſſion by three of theſe notes, two whereof would make a bar or meaſure of duple time; that is to ſay, minims $\frac{3}{4}$ and $\frac{3}{8}$ are progreſſions in triple time by crotchets and quavers; and this obſervation will ſerve to explain various other ſignatures not here mentioned. As to theſe other numbers $\frac{6}{8}$ $\frac{12}{8}$, the denominator in each having a duple ratio, they are clearly the characteriſtics of common time; but though the entire circle is no longer uſed as a characteriſtic of time, yet the diſcontinued or mutilated circle is in daily practice. Some ignorant writers on muſic, from its reſemblance to the letter C, ſuppoſe it to be the initial of the word Common; adding, that where a perpendicular ſtroke is drawn through it, it ſignifies a quick, and where it is inverted a ſtill quicker ſucceſſion of notes †.

The intrinſic ſigns uſed in muſic are no other than the reſts which correſpond with the meaſures of notes, and that alteration of the

* It may not be improper here to take notice, that notwithſtanding the complaints of Morley of the confuſion in which the Cantus Menſurabilis was involved, and his abſolute deſpair of reſtoring the characters anciently uſed in it, an author, who lived a few years after him, Thomas Ravenſcroft, a bachelor of muſic, publiſhed a book with this title, viz. 'A breefe diſcourſe of the true (but neglected) uſe of charact'ring the degrees by their perfection, imperfection, and diminution in menſurable muſicke, againſt the common practiſe and cuſtome of theſe times. Examples whereof are expreſt in the harmony of 4 voyces, concerning the pleaſure of 5 uſual recreations, 1 hunting, 2 hawking, 3 daunc-ing, 4 drinking, 5 enamouring.' London 1614, quarto.

The author has diſcovered, as well in the apology and the preface to this book, as in the diſcourſe itſelf, a great ſhare of muſical erudition; but the arguments ſeverally contained in them failed to convince the world that the revival of an obſolete practice, which from its intricacy and inutility had inſenſibly grown into diſuſe, could in any way tend to the perfection of the ſcience; and experience has ſhewn that that method of charactering the degrees, which, as he contends is the only true one, is not eſſential in the notation of muſic.

† This ſuppoſition ſeems in ſome meaſure to be warranted by the practice of Corelli, who throughout his works has characterized thoſe movements, where the crotchets are in effect quavers, by a ſemicircle, with a perpendicular ſtroke drawn through it; and Geminiani has done the ſame.—See the ſonatas of Corelli, paſſim, and the laſt movement in his ninth ſolo, and the ſecond and third operas of Geminiani, paſſim, in the edition publiſhed by himſelf in ſcore.

value

value of notes, which conſiſts in a variety of colour, as black full, black void, red full, and red void, mentioned by Morley and other writers.

The ſixth chapter treats of Tact, thus defined by the author. 'Tact is a ſucceſſive motion in ſinging, directing the equality of the 'meaſure. Or it is a certain motion made by the hand of the chief 'finger according to the nature of the marks which motion directs a 'ſong according to meaſure.

'Tact is threefold, the greater, the leſſer, and the proportionate; 'the greater is a meaſure made by a ſlow, and as it were reciprocal 'motion; the writers call this tact the whole or total tact; and be-'cauſe it is the true tact of all ſongs, it comprehends in his mo-'tion a ſemibreeſe not diminiſhed, or a breefe diminiſhed, in a 'duple. The leſſer tact is the half of the greater, which they call a 'ſemi-tact, becauſe it meaſures by its motion a ſemibreefe diminiſh-'ed in a duple; this is allowed of only by the unlearned. The pro-'portionate is that whereby three ſemibreefes are uttered againſt 'one, as in a triple, or againſt two, as in a ſeſquialtera.'

In the ſeventh chapter the author takes occaſion to define the word Canon in theſe words:

'A canon is an imaginary rule, drawing that part of the ſong 'which is not ſet downe, out of that part which is ſet downe. Or 'it is a rule which doth wittily diſcover the ſecrets of a ſong. Now 'we uſe canons either to ſhew art, or to make ſhorter worke, or to 'try others cunning.'

From this, which is an excellent definition of the term, we may learn that it is very improperly applied to that kind of perpetual fugue which is generally underſtood by the word Canon; for it is a certain compendious rule for writing down a compoſition of that kind on a ſingle ſtave, and for ſinging it accordingly; and hence it ſeems to be a ſoleciſm to ſay a canon in ſcore; for when once the compoſition is ſcored, the rule or canon for ſinging it does not apply to it.

As in the former chapter the author had mentioned augmentation of the value of notes by a point in the ſignature, and other marks or directions, in this, which is the eighth of the ſecond book, he ſpeaks of diminution, which he alſo calls Syncopation, and di-vides into virgular, the ſign whereof is the circle mutilated, or hav-ing a perpendicular or oblique ſtroke, as before is mentioned; and

numeral,

numeral, ſignified by figures. In this chapter the author takes occaſion to mention a man living in his time, and hired to be organiſt in the caſtle of Prague, of whom, to uſe his own words, he thus ſpeaks: ‘ Who though he know not, that I may conceale his greater faults, ‘ how to diſtinguiſh a perfect time from an imperfect, yet gives out ‘ publickly that he is writing the uery depth of muſic, and is not ‘ aſhamed to ſay that Franchinus (a moſt famous writer, one whom ‘ he never ſo much as taſted of) is not worth the reading, but fit to ‘ be ſcoffed at and ſcorned by him. Fooliſh, bragging, ridiculous ‘ raſhnes, groſſe madnes! which therefore only doth ſnarle at the ‘ learned, becauſe it knows not the means how to emulate it. I ‘ pray God the wolfe may fall into the toiles, and hereafter commit ‘ no more ſuch outrage, nor like the crow brag of borrowed feathers, ‘ for he muſt needs be counted a dotard that preſcribes that to others ‘ the elements whereof himſelf neuer ſaw.’

The ninth, tenth, and eleventh chapters treat of reſts, and of the alteration of notes by the addition of a point; and of imperfection by the note, the reſt, and the colour, that is to ſay, the ſubtraction of a third part from a given note agreeable to the rule in menſural muſic, that perfection conſiſts in a ternary, and imperfection in a binary progreſſion of time.

The twelfth chapter ſpeaks of a kind of alteration by a ſecondary ſinging of a note for the perfecting of the number 3. Theſe four chapters refer to a method of notation which is now happily ſuperſeded by the rejection of ligatures and the inſertion of bars.

The ſubject of the thirteenth chapter is proportion, in the explanation whereof he follows Euclid, Boetius, and Franchinus. Speaking of proportion in general, he ſays it is either of equality or inequality.; but that becauſe the diſſimilitude and not the ſimilitude of voice doth make harmony, ſo muſic conſiders only the proportion of inequality. And this he ſays is two-fold, to wit, the proportion of the greater and of the leſſer inequality: the proportion of the greater inequality is the relation of the greater number to the leſs, as 4 to 2, 6 to 3; the proportion of the leſſer inequality is contrarily the compariſon of a leſs number to the greater, as of 2 to 4, of 3 to 6.

Of the proportions of the greater inequality, he ſays, as indeed do all the writers on the ſubject, that it is of five kinds, namely, multiplex, ſuperparticular, ſuperpartiens, multiplex ſuperparticular, and mul-

multiplex ſuperpartiens, the latter two compounded of the former three, which are ſimple.

To theſe he ſays are oppoſed five other kinds of proportions, to wit, thoſe of the leſſer inequality, having the ſame names with thoſe of the greater inēquality, ſave that they follow the prepoſition ſubmultiplex, &c.

CHAP. II.

AS the ſubject of proportion has already been treated of, this brief account of the author's ſentiments concerning it may ſuffice in this place, the rather as it is a ſubject, about which not only arithmeticians and muſicians, but all mathematicians are agreed. But under this head of proportion there is one obſervation touching duple proportion, which will be beſt given in his own words. ‘ Duple proportion, the firſt kind of the multiplex, is when ‘ the greater number, being in relation with the leſs, doth compre- ‘ hend it in itſelfe twice, as 4 to 2, 8 to 4; but muſically, when two ‘ notes are uttered againſt one, which is like them both in nature ‘ and kind. The ſigne of this ſome ſay is the number 2; others ‘ becauſe proportion is a relation not of one thing but of two, affirm ‘ that one number is to be ſet under another thus $\frac{2}{1}\ \frac{4}{2}\ \frac{6}{3}$, and make no ‘ doubt but in all the reſt this order is to be kept.

‘ I would not have you ignorant that the duple proportion, and all ‘ the other of the multiplex kind, are marked by certain canons, ſay- ‘ ing thus, Decreſcit in duplo, in triplo, and ſo forth. Which thing, ‘ becauſe it is done either to encreaſe men's diligence, or to try their ‘ cunning, we miſlike not. There be that conſider the whole pro- ‘ portion in figures, which are turned to the left hand-ward, with ‘ ſigns and crookes, ſaying that this C is the duple of this Ↄ, and ‘ this of ; and in reſts, that this ⌐ is the duple of this ¬. I ‘ think only upon this reaſon that Franchinus, Pract. lib. II. cap. iv. ‘ ſaith that the right ſide is greater and perfecter than the left, and ‘ the left weaker than the right, againſt which opinion neither myſelf ‘ am. For in Valerius Probus, a moſt learned grammarian, in his ‘ interpretation of the Roman letters, ſaith that the letter C, which ‘ hath the form of a ſemicircle, ſignifies Caius, the man; and being ‘ turned, ſignifies Caia, the woman; and Fabius Quintilianus, in

‘ ap-

'approving of Probus his opinion, ſaith Caius is ſhewed by the 'letter C, which being turned ſignifies a woman; and being that 'men are more perfect than women, the perfection of the one is 'declared by turning the ſemicircle to the right hand, and the weak-'neſs of the other by turning it to the left *.

Book III. is dedicated to Philip Surus of Miltenburg, 'a ſharp 'witted man, a maſter of art, and a moſt cunning muſician, chapel-'maſter to the count palatine the duke of Bavaria.'

The firſt chapter contains the praiſe of accent, which is delivered in the following fanciful allegory.

'Accent hath great affinity with Concent, for they be brothers, 'becauſe Sonus or Sound (the king of eccleſiaſtical harmony) is fa-'ther to them both, and begat the one upon Grammar, the other 'upon Muſic; whom after the father had ſeen to be of excellent 'gifts both of body and wit, and the one not to yeeld to the other 'in any kind of knowledge; and further, that himſelfe (now grow-'ing in yeeres) could not live long, he began to think which he 'ſhould leave his kingdom unto, beholding ſome time the one, ſome 'time the other, and the faſhions of both. The Accent was elder 'by yeares, grave, eloquent, but ſevere, therefore to the people leſs 'pleaſing. The Concent was merry, frolicke, lively, acceptable to 'all, deſiring more to be loved than to be feared, by which he eaſily 'wonne unto him all men's minds, which the father noting, was 'daily more and more troubled in making his choyce, for the Ac-'cent was more frugal, the other more pleaſing to the people. Ap-'pointing therefore a certaine day, and calling together the peers of 'his realme, to wit, ſingers, poets, orators, morall philoſophers, 'beſides eccleſiaſtical governors, which in that function held place 'next to the king; before theſe king Sonus is ſaid to have made this 'oration. My noble peers, which have undergone many dangers of

* Lib. II. cap. xiii.

This paſſage is not to be underſtood unleſs the adjectives right and left are taken in the ſenſe in which the terms dexter and ſiniſter are uſed by the heralds in the blazoning of coat-armour, in the bearing whereof the dexter is oppoſed to the left ſide of the ſpectator.

The above obſervation of the author ſeems to ſuggeſt a reaſon for a practice in writing country-dances, which it would otherwiſe be difficult to account for, namely, that of diſtinguiſhing the men and women by theſe characters ⊙⊙⊙⊙ ☽☽☽☽, which are evidently founded in the ideas of perfection and imperfection above alluded to, though ſignified by an intire and a mutilated figure; the circle, which is a perfect figure, denoting the man, and the ſemicircle, which is imperfect, the woman.

" warre by land and ſea, and yet by my conduct haue carried the prize
" throughout the whole world; behold the whole world is under our
" rule; wee haue no enemy, all things may goe proſperouſly with
" you, only upon me death encreaſeth, and life fadeth; my body is
" weakned with labor, my ſoul conſumed with care, I expect no-
" thing ſooner than death. Wherefore I purpoſe to appoint one of
" my ſonnes lord ouer you, him I ſay whom you ſhall by your com-
" mon voyces chooſe, that he may defend this kingdome, which
" hath been purchaſed with your blood, from the wrong and invaſion
" of our enemies."

' When he had thus ſaid, the nobles began to conſult, and by com-
' panies to handle concerning the point of the common ſafety, yet to
' diſagree, and ſome to chooſe the one, ſome the other, for the ora-
' tors and poets would have the Accent, the muſitians and the moral-
' iſts choſe the Concent. But the papal prelates, who had the roy-
' alties in their hands, looking more deeply into the matter, enacted
' that neither of them ſhould be refuſed, but that the kingdome
' ſhould be diuided betwixt them, whoſe opinion the king allowed,
' and ſo diuided the kingdome, that Concentus might be chiefe ruler
' ouer all things that are to be ſung (as hymnes, ſequences, anti-
' phones, reſponſories, introitus, tropes, and the like), and Accent
' ouer all things which are read, as goſpels, lectures, epiſtles, orations,
' propheſies; for the functions of the papal kingdom are not duely
' performed without Concent: ſo theſe matters being ſettled, each part
' departed with their king, concluding that both Concent and Accent
' ſhould be eſpecially honoured by thoſe eccleſiaſticall perſons.
' Which thing Leo the Tenth, and Maximilian the moſt famous
' Roman emperor, both chiefe lights of good arts, and eſpecially of
' muſicke, did by general conſent of the fathers and princes, approue,
' endowe with priuiledges, and condemned all gainſayers as guilty of
' high treaſon, the one for their bodily, the other for their ſpiritual
' life. Hence was it that I marking how many of thoſe prieſts
' which (by the leaue of the learned) I will ſay doe reade thoſe things
' they haue to read ſo wildly, ſo monſtrouſly, ſo faultily, that they
' doe not onely hinder the deuotion of the faithful, but alſo euen pro-
' uoke them to laughter and ſcorning with their ill reading, reſolued
' after the doctrine of concent, to explaine the rules of accent, inaſ-
' much as it belongeth to a muſitian, that together with concent

'accent might alſo, as true heire in this eccleſiaſtical kingdome be 'eſtabliſhed. Deſiring that the praiſe of the higheſt king, to whom 'all honour and reuerence is due, might duely be performed.'

Accent, as this author explains it, belongs to churchmen, and is a melody pronouncing regularly the ſyllables of any word, according as the natural accent of them requires.

According to the rules laid down by him it ſeems that in the reading the holy ſcriptures the ancient practice was to utter the words with an uniform tone of voice, with ſcarce any inflexion of it at all; which manner of reading, at leaſt of the prayers, is at this day obſerved even in proteſtant churches. Nevertheleſs he directs that the final ſyllable, whatever it be, ſhould be uttered in a note, ſometimes a fourth, and at others a fifth lower than the ordinary intonation of the preceding ſyllables, except in the caſe of interrogatory clauſes, when the tone of the final ſyllable is to be elevated; and to this he adds a few other exceptions. It ſeems by this author that there was a method of accenting the epiſtles, the goſpels, and the prophecies, concerning which laſt he ſpeaks in theſe words: 'There are two ways 'for accenting propheſies, for ſome are red, after the manner of 'epiſtles, as on the feaſt daies of our Lady, the Epiphany, Chriſtmas, 'and the like, and thoſe keep the accent of epiſtles; ſome are ſung 'according to the maner of morning leſſons, as in Chriſt's night, and 'in the Ember faſts, and theſe keep the accent of thoſe leſſons. But 'I wold not haue you ignorant that in accenting, oftentimes the man-'er and cuſtome of the country and place is kept, as in the great 'church of Magdeburg; Tu autem Domine is read with the middle 'ſillable long, by reaſon of the cuſtome of that church; whereas 'other nations doe make it ſhort according to the rule. Therefore 'let the reader pardon me if our writings doe ſometime contrary the 'dioceſe wherein they liue. Which though it be in ſome few things, 'yet in the moſt they agree. For I was drawne by my own experi-'ence, not by any precepts, to write this booke. And if I may ſpeake 'without vain-glory, for that cauſe have I ſeen many parts of the 'world, and in them divers churches, both metropolitane and cathe-'drall, not without great impeachment of my ſtate, that thereby 'I might profit thoſe that ſhall liue after me. In which trauaile of 'mine I haue ſeen the fiue kingdomes of Pannonia, Sarmatia, Boemia, 'Denmarke, and of both the Germanies, 63 dioceſſes, cities 340,

'infinit faſhions of diuers people, beſides ſayled ouer the two ſeas, 'to wit, the Balticke, and the great ocean, not to heape riches, but 'increaſe my knowledge. All which I would haue thus taken that 'the reader may know that this booke is more out of my experience 'than any precepts.'

The fourth book is dedicated 'to the worthy and induſtrious maſter 'Arnold Schlick, a moſt exquiſite muſician, organiſt to the count Pala-'tine,' and declares the principles of counterpoint: to this end the author enumerates the concords and diſcords; and, contrary to the ſentiments of the more learned among muſicians, reckons the diateſſaron in the latter claſs. Of the concords he ſays, 'Some be ſimple or primarie, 'as the uniſon, third, fifth, and ſixth; others are repeated or ſecon-'dary, and are equiſonous with their primitiues, as proceeding of a 'duple dimenſion; for an eighth doth agree in ſound with an uni-'ſon, a tenth with a third, a twelfth with a fifth, and a thirteenth 'with a ſixth; others are tripled, to wit, a fifteenth, which is equal 'to the ſound of an uniſon and an eighth; a ſeuenteenth, which is 'equal to a third and a tenth; and a nineteenth, which is equal 'to a fifth and a twelfth; a twentieth, which is equal to a ſixth 'and a thirteenth, and ſo forth. Of concords alſo, ſome be perfect, 'ſome imperfect; the perfect are thoſe, which being grounded upon 'certain proportions, are to be proued by the help of numbers; the 'imperfect, as not being probable, yet placed among the perfects, 'make an uniſon ſound *.'

Touching the fourth, he ſays, 'It may be uſed as a concord in two 'caſes; firſt, when being ſhut betwixt two eighths it hath a fifth 'below, becauſe if the fifth be above, the concord is of no force, by 'that reaſon of Ariſtotle, whereby in his problems he ſhews that the 'deeper diſcordant ſounds are more perceiued than the higher. Se-'condly, when the tenor and meane do go by one or more ſixths, 'then that uoyce which is middling ſhall alwayes keep a fourth un-'der the cantus, and a third above the tenor.'

Speaking of the parts of a ſong in the fifth chapter, he ſays, 'They 'are many, to wit, the treble, tenor, high tenor, melody, concor-'dant, vagrant, contratenor, baſe, yea and more than theſe.' Of

* Ornithoparcus has not diſtinguiſhed with ſufficient clearneſs between the perfect and imperfect concords, though the reaſon of the diſtinction is properly aſſigned by him; the imperfect concords are the third and ſixth, with their replicates.

the diſcantus he ſays in general ‘ That it is a ſong made of diuers ‘ uoyces, for it is called Diſcantus, quaſi diuerſus cantus, that is as ‘ it were another ſong, but we, becauſe Diſcantus is a part of a ſong ‘ ſeuered from the reſt, will deſcribe it thus, Diſcantus is the upper- ‘ moſt part of each ſong, or it is an harmony to be ſong with a child's ‘ uoyce.’ Of the other parts he ſpeaks thus: ‘ A tenor is the mid- ‘ dle uoyce of each ſong; or, as Gafforus writes, lib. III. cap. v. ‘ it is the foundation to the relation of euery ſong, ſo called “ à te- “ nendo, of holding, becauſe it doth hold the conſonance of all the “ parts in itſelfe in ſome reſpect.’ The Baſſus, or rather Baſis, is the ‘ loweſt part of each ſong, or it is an harmony to be ſung with a ‘ deepe uoice, which is called Baritonus, a vari, which is low, by ‘ changing V into B, becauſe it holdeth the lower part of the ſong. ‘ The high tenor is the uppermoſt part ſaue one of a ſong, or it is ‘ the grace of the baſe, for moſt commonly it graceth the baſe, making ‘ a double concord with it. The other parts euery ſtudent may de- ‘ ſcribe by himſelfe.’

The rules or ſpecial precepts of counterpoint laid down by this author, are ſo very limited and mechanical, that at this time of day, when the laws of harmony have been extended, and the num- ber of allowable combinations ſo multiplied, as to afford ample ſcope for the moſt inventive genius, they can hardly be thought of any uſe.

The eighth chapter has this title ‘ Of the diuers faſhions of ſing- ‘ ing, and of the ten precepts for ſinging,’ and is here given in the words of the tranſlator.

‘ Euery man liues after his owne humour, neither are all men go- ‘ uerned by the ſame lawes; and divers nations haue diuers faſhions, ‘ and differ in habite, diet, ſtudies, ſpeech, and ſong. Hence is it ‘ that the Engliſh do carroll; the French ſing; the Spaniards weepe; ‘ the Italians which dwell about the coaſts of Janua caper with their ‘ uoyces, the other barke; but the Germanes, which I am aſhamed ‘ to utter, doe howle like wolues. Now becauſe it is better to ‘ breake friendſhip than to determine any thing againſt truth, I am ‘ forced by truth to ſay that which the loue of my countrey forbids ‘ me to publiſh. Germany nouriſheth many cantors but few muſicians. ‘ For uery few, excepting thoſe which are or haue been in the chap- ‘ pels of princes, do truely know the art of ſinging. For thoſe ma-

‘ giſtrates

‘ giſtrates to whom this charge is giuen, do appoint for the gouern-
‘ ment of the ſeruice youth cantors, whom they chuſe by the ſhril-
‘ neſſe of their uoyce, not for their cunning in the art, thinking that
‘ God is pleaſed with bellowing and braying, of whom we read in
‘ the ſcripture that he rejoyceth more in ſweetneſs than in noyſe,
‘ more in the affection than in the uoyce. For when Salomon in the
‘ Canticles writeth that the uoyce of the church doth ſound in the
‘ eares of Chriſt, hee doth preſently adjoyne the cauſe, becauſe it is
‘ ſweet. Therefore well did Baptiſta Mantuan (that modern Virgil)
‘ inueigh every puffed up ignorant bellowing cantor, ſaying,

“ Cur tantis delubra boum mugitibus imples,
“ Tu ne Deum tali credis placare tumultu.”

‘ Whom the prophet ordained ſhould be praiſed in cymbals, not ſim-
‘ ply, but well ſounding.

‘ Of the ten precepts neceſſary for every ſinger.

‘ Being that diuers men doe diuerſly abuſe themſelves in God’s
‘ praiſe, ſome by mouing their body undecently, ſome by gaping un-
‘ ſeemely, ſome by changing the uowels, I thought good to teach all
‘ cantors certain precepts by which they may err leſſe.

‘ 1. When you deſire to ſing any thing, aboue all things marke
‘ the tone and his repercuſſion. For he that ſings a ſong without
‘ knowing the tone, doth like him that makes a ſyllogiſme without
‘ moode and figure.

‘ 2. Let him diligently marke the ſcale under which the ſong run-
‘ neth, leaſt he make a flat of a ſharpe, or a ſharpe of a flat.

‘ 3. Let every ſinger conforme his uoyce to the words, that as
‘ much as he can he make the concent ſad when the words are ſad,
‘ and merry when they are merry. Wherein I cannot but wonder at
‘ the Saxons, the moſt gallant people of all Germany (by whoſe fur-
‘ therance I was both brought up and drawne to write of muſicke) in
‘ that they uſe in their funerals an high, merrie, and jocunde concent,
‘ for no other cauſe I thinke, than that either they hold death to be
‘ the greateſt good that can befall a man (as Valerius, in his fifth book,
‘ writes of Cleobis and Biton, two brothers) or in that they belieue
‘ that the ſoules (as it is in Macrobius his ſecond booke De Somnio
‘ Scip.)

‘ Scip.) after this body doe returne to the original ſweetneſs of mu-
‘ ſic, that is to heaven, which if it be the cauſe, we may judge them
‘ to be ualiant in contemning death, and worthy deſirers of the glory
‘ to come.

‘ 4. Above all things keepe the equality of meaſure, for to ſing
‘ without law and meaſure is an offence to God himſelfe, who hath
‘ made all things well in number, weight, and meaſure. Wherefore
‘ I would have the Eaſterly Franci (my countrymen) to follow the
‘ beſt manner, and not as before they haue done, ſometime long,
‘ ſometime to make ſhort the notes in plain-ſong, but take example
‘ of the noble church of Herbipolis, their head, wherein they ſing
‘ excellently. Which would alſo much profit and honour the church
‘ of Prage, becauſe in it alſo they make the notes ſometimes longer
‘ ſometime ſhorter than they ſhould. Neither muſt this be omitted,
‘ which that loue which we owe to the dead doth require, whoſe vi-
‘ gils (for ſo are they commonly called) are performed with ſuch con-
‘ fuſion, haſt, and mockery (I know not what fury poſſeſſeth the
‘ mindes of thoſe to whom this charge is put ouer) that neither one
‘ uoyce can be diſtinguiſhed from another, nor one ſillable from an-
‘ other, nor one uerſe ſometimes throughout a whole Pſalme from
‘ another; an impious faſhion, to be puniſhed with the ſeuereſt cor-
‘ rection. Think you that God is pleaſed with ſuch howling, ſuch
‘ noiſe, ſuch mumbling, in which is no deuotion, no expreſſing of
‘ words, no articulating of ſyllables?

‘ 5. The ſongs of authentical tones muſt be timed deepe of the
‘ ſubjugall tones, high of the neutrall meanly, for theſe goe deep,
‘ thoſe high, the other both high and low.

‘ 6. The changing of uowels is a ſigne of an unlearned ſinger. Now
‘ though diuers people do diuerſely offend in this kinde, yet doth
‘ not the multitude of offenders take away the fault. Here I would
‘ haue the Francks to take heed they pronounce not u for o, as they
‘ are wont ſaying nuſter for noſter. The country churchmen are alſo
‘ to be cenſured for pronouncing Aremus inſtead of Oremus. In like
‘ ſort doe all the Renenſes, from Spyre to Confluentia, change the
‘ vowel i into the dipthong ei, ſaying Mareia for Maria. The Weſt-
‘ phalians for the uowel a pronounce a and e together, to wit, Aebſte
‘ for Abs te. The lower Saxons, and all the Sueuians, for the
‘ uowel

'uowel e read e and i, ſaying Deius for Deus. They of Lower Ger-
'many do all expreſſe u and e inſtead of the uowel u. Which er-
'rours, though the German ſpeech doth often require, yet doth the
'Latin tongue, which hath the affinitie with ours, exceedingly ab-
'horre them.

'7. Let a ſinger take heed leaſt he begin too loud, braying like an
'aſſe; or when he hath begun with an uneuen height, diſgrace the
'ſong. For God is not pleaſed with loud cryes, but with louely
'ſounds; it is not ſaith our Eraſmus the noyſe of the lips, but the
'ardent deſire of the art, which like the loudeſt voyce doth pierce
'God's eares. Moſes ſpake not, yet heard theſe words, "Why doſt
"thou cry unto me?" But why the Saxons, and thoſe that dwell
'upon the Balticke coaſt, ſhould ſo delight in ſuch clamouring,
'there is no reaſon, but either becauſe they have a deafe God, or
'becauſe they thinke he is gone to the ſouth ſide of heaven, and
'therefore cannot ſo eaſily heare both the eaſterlings and the ſouth-
'erlings.

'8. Let every ſinger diſcerne the difference of one holiday from
'another, leaſt on a ſleight holiday he either make too ſolemne ſer-
'uice, or too ſleight on a great.

'9. The uncomely gaping of the mouth, and ungraceful motion
'of the body is a ſigne of a mad ſinger.

'10. Aboue all things let the ſinger ſtudy to pleaſe God, and not
'men (ſaith Guido) there are fooliſh ſingers who contemne the deuo-
'tion they ſhould ſeeke after, and affect the wantoneſſe which they
'ſhould ſhun, becauſe they intend their ſinging to men not to God,
'ſeeking for a little worldly fame, that ſo they may looſe the eternal
'glory, pleaſing men that thereby they may diſpleaſe God, imparting
'to others that deuotion which themſelves want, ſeeking the fauour
'of the creature, contemning the loue of the creatour. To whom
'is due all honour and reuerence and ſeruice. To whom I doe de-
'uote myſelf and all that is mine; to him will I ſing as long as I
'haue being, for he hath raiſed mee (poore wretch) from the earth,
'and from the meaneſt baſeneſſe. Therefore bleſſed be his name
'world without end. Amen.'

To ſpeak of this work of Ornithoparcus in general, it abounds with a great variety of learning, and is both methodical and ſententious. That Douland looked upon it as a valuable work may be inferred from

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the pains he took to tranſlate it, and his dedication of it to the lord treaſurer, Robert Cecil, earl of Saliſbury.

It appears by the ſeveral dedications of his four books of the Micrologus, that Ornithoparcus met with much oppoſition from the ignorant and envious among thoſe of his own profeſſion; of theſe he ſpeaks with great warmth in each of theſe epiſtles, and generally concludes them with an earneſt requeſt to thoſe to whom they are addreſſed, that they would defend and protect him and his works from the malicious backbiters of the age.

STEFFANO VANNEO, director of the choir of the church of St. Mark at Ancona, was the author of a book in folio, intitled Recanetum de Muſica aurea, publiſhed at Rome in 1533. It was written originally in Italian, and was tranſlated into Latin by Vincentio Roſſetto of Verona. The greater part of it ſeems to be taken from Franchinus, though the author has not confeſſed his obligation to him, or indeed to any other writer on the ſubject.

GIOVANNI MARIA LANFRANCO, was the author of Scintille di Muſica, printed at Breſcia in 1533, in oblong quarto, a very learned and curious book.

It is well known that about this time the printers, and even the bookſellers, were men of learning; one of this latter profeſſion, named GEORGE RHAW, and who kept a ſhop at Wittemberg, publiſhed in 1536, for the uſe of children, a little book, with this title, Enchiridion utriuſque Muſicæ Practicæ Georgio Rhaw, ex varijs Muſicorum Libris, pro Pueris in Schola Vitebergenſi congeſtum. In the ſize, manner of printing, and little typographical ornaments contained in it, it very much reſembles the old editions of Lilly's grammar, and ſeems to be a book well calculated to anſwer the end of its publication.

One LAMPADIUS, a chanter of a church in Luneburg in 1537, publiſhed a book with this title, Compendium Muſices, tam figurati quam plani Cantus ad Formam Dialogi, in Uſum ingenuæ Pubis ex eruditiſſimis Muſicorum ſcriptis accurate congeſtum, quale ante hac nunquam Viſum, et iam recens publicatum. Adjectis etiam Regulis Concordantiarum et componendi Cantus artificio, ſummatim omnia Muſices præcepta pulcherrimis Exemplis illuſtrata, ſuccincte et ſimpliciter complectens.

SEBAL-

SEBALDUS HEYDEN, of Nuremberg, was the author of a tract intitled Muſicæ, id eſt, Artis Canendi. It was publiſhed in 1537, and again in 1540, in quarto; the laſt of the two editions is by much the beſt. In this book the author has thus defined the word Tactus, which in muſic ſignifies the diviſion of time by ſome external motion. 'Tactus eſt digitimotus aut nutus, ad temporis tractatum, in vices 'æquales diviſum, omnium notularum, ac pauſarum quantitates coap-'tans.' An explanation that carries the antiquity of this practice above two hundred and thirty years back from the preſent time *.

NICOLAUS LISTENIUS, of Leipſic, in 1543 publiſhed a treatiſe De Muſica, in ten chapters, which he dedicated to the eldeſt ſon of Joachim II. duke of Brandenburg. It was republiſhed in 1577, with the addition of two chapters, at Nuremberg. Glareanus, in his Dodecachordon, has given a Miſerere, in three parts, from this work of Liſtenius, which, whether it be a compoſition of his own, or of ſome other perſon, does not clearly appear.

The effects of theſe, and numberleſs other publications, but more eſpecially the precepts for the compoſition of counterpoint delivered by Franchinus, were very ſoon diſcoverable in the great increaſe of practical muſicians, and the artful contexture of their works. But although at this time the ſcience was improving very faſt in Italy, it ſeems that Germany and Switzerland were the forwardeſt in producing maſters of the art of practical compoſition: of theſe ſome of the moſt eminent were Iodocus Pratenſis, otherwiſe called Juſquin de Prez, Jacob Hobrecth, Adamus ab Fulda, Henry Iſaac, Sixtus Die-

* This book is dedicated to Hieronymus Baumgartner, a great encourager of learning, and one of five merchants of Augſburg, who, as Roger Aſcham relates, were thought able to diſburſe as much ready money as five of the greateſt kings in Chriſtendom.

The true ſpelling of this family name is Paumgartner; and it ſeems that theſe brethren, or at leaſt one of them, poſſeſſed the ſame princely ſpirit as that which diſtinguiſhed the Fuggers of the ſame city, who were three in number, and are mentioned in the paſſage above-cited from Aſcham. Eraſmus has drawn a noble character of one of the Paumgartners; named John, in one of his Epiſtles, in which he takes occaſion to celebrate the liberality of the Fuggers alſo: and there is extant a letter of John Paumgartner to Eraſmus, filled with ſentiments of the higheſt friendſhip and benevolence. It is printed in the Appendix to Dr. Jortin's life of Eraſmus, page 471. John Paumgartner had a ſon named John George, who ſeems to have inherited the liberal ſpirit of his father, for he was deſirous of making Eraſmus ſome valuable preſent, which the latter modeſtly declined, telling him in one of his Epiſtles, that he had already received one of his father, a cup, a proper gift to a Dutchman; but, ſays he, I am not able to drink Batavicè a la Hollandoiſe. See Dr. Jortin's Life of Eraſmus, vol. I. pag. 536.

trich, Petrus Platenſis, Gregory Meyer, Gerardus à Salice, Adamus Luyr, Joannes Richafort, Thomas Tzamen, Nicholas Craen, Anthony Brumel.

The tranſlation of the works of the Greek harmonicians into a language generally underſtood throughout Europe, and the wonderful effects aſcribed to the muſic of the ancients, excited a general endeavour towards the revival of the ancient modes; the conſequence whereof was, that at the beginning of the ſixteenth century, ſcarce a maſs, a hymn, or a pſalm was compoſed, but it was framed to one or other of them, as namely, the Dorian, the Lydian, the Phrygian, and the reſt, and of theſe there are many examples now in print. This practice ſeems to have taken its riſe in Germany; and the opinion that the muſic of the ancients was retrievable, was confirmed by the publication, in the year 1547, of a very curious book entitled ΔΟΔΕΚΑΧΟΡΔΟΝ, the work of Glareanus of Baſil, the editor of Boetius before mentioned. The deſign of this book is to eſtabliſh the doctrine of Twelve modes, contrary to the opinion of Ptolemy, who allows of no more than there are ſpecies of the Diapaſon, and thoſe are Seven. The general opinion is, that Glareanus has failed in the proof of his doctrine; he was nevertheleſs a man of very great erudition, and both he and his work are entitled to the attention of the learned, and merit to be noticed in a deduction of the hiſtory of a ſcience, which if he did not improve, he paſſionately admired.

He was a native of Switzerland, his name Henricus Loritus Glareanus. The time when he flouriſhed was about the year 1540. Gerard Voſſius, a very good judge, ſtyles him a man of great and univerſal learning, and a better critic than ſome were willing to allow him. He was honoured with the poetic laurel and ring by the emperor Maximilian I. His preceptor in muſic was, as he himſelf declares, Joannes Cochlæus above-mentioned; and he acknowledges himſelf greatly beholden for his aſſiſtance in the proſecution of his ſtudies, to Eraſmus, with whom he maintained at Baſil an intimate and honourable friendſhip. For taking occaſion to mention a proverbial expreſſion in the Adagia of Eraſmus, wherein any ſudden, abrupt, and unnatural tranſition from one thing to another is compared to 'the paſſing from the Dorian to the Phrygian mood *,'

* The Dorian is ſaid to be grave and ſober; the Phrygian fierce and warlike.

men-

mentioned alſo by Franchinus, from whom poſſibly Eraſmus might have taken it, he acknowledges his obligation to them both, and ſpeaks of his intimacy with the latter in theſe words: 'I am not ig-'norant of what many eminent men have written in this our age 'concerning this Adagium, two of whom however are chiefly eſ-'teemed by me, and ſhall never be named without ſome title of ho-'nour, Franchinus and Eraſmus Roterodamus; the one was a mute 'maſter to me, but the other taught me by word of mouth; to both 'of them I acknowledge myſelf indebted in the greateſt degree. 'Franchinus indeed I never ſaw, although I have heard that he was at 'Milan when I was there, which is about twenty-two years ago; but 'I was not then engaged in this work: however, in the ſucceeding 'years, that I may ingenuouſly confeſs the truth, the writings of that 'man were of great uſe to me, and gave me ſo much advantage, that 'I would read and read over again, and even devour the muſic of Boe-'tius, which had not for a long time been touched, nay it was thought 'not to be underſtood by any one. As to Eraſmus, I lived many 'years in familiarity with him, not indeed in the ſame houſe, but 'ſo near, that each might be with the other as often as we pleaſed, 'and converſe on literary ſubjects, and thoſe immenſe labours which 'we ſuſtained together for the common advantage and uſe of ſtu-'dents; in which converſations it was our practice to diſpute and 'correct each other: I, as the junior, gave place to his age; and he as 'the ſenior bore with my humours, ſometimes chaſtiſing, but always 'encouraging me in my ſtudies; and at laſt I ventured to appear be-'fore the public, and tranſmit my thoughts in writing; and what-'ſoever he had written in the courſe of twenty years, he would al-'ways have me ſee before hand; and really if my own affairs would 'have permitted it, I would always have been near him. I have 'been however preſent at ſeveral works: he did not take it amiſs to 'be found fault with, as ſome would do now, provided it were done 'handſomely; nay he greatly deſired to be admoniſhed, and imme-'diately returned thanks, and would even confer preſents on the 'perſons that ſuggeſted any correction in his writings. So great was 'the modeſty of the man.'

But notwithſtanding the prohibition implied in this adage, it ſeems that Iodocus Pratenſis paid but little regard to it; nay Glareanus gives an inſtance of a compoſition of his, in which by paſſing immediately

from the Dorian to the Phrygian mode, he ſeems to have ſet it at defiance.

A little farther on, in the ſame chapter, Glareanus relates that he firſt communicated to Eraſmus the true ſenſe of the above adage; but that the latter, drawing near his end, when he was reviſing the laſt edition; and having left Friburg, where Glareanus reſided, to go to Baſil, the paper which Glareanus had delivered to him containing his ſentiments on the paſſage, was loſt, and his expoſition thereof neglected.

In another place of the Dodecachordon Glareanus gives an example of a compoſition in the Æolian mood, by Damianus à Goes, a Portugueſe knight and nobleman, of whom a particular account will be ſhortly given. This perſon, who was a man of learning, and had reſided in moſt of the courts of Europe, came to Friburg, and dwelt ſome time with Glareanus, who upon his arrival there, deſirous of introducing him to the acquaintance of this illuſtrious ſtranger, invited Eraſmus to his houſe, where he continued ſome months in a ſweet interchange of kind offices, which laid the foundation of a friendſhip between the three, which laſted to the end of their lives. In a letter now extant from Eraſmus to the biſhop of Paris, he recommends his friend Glareanus, on whom he beſtows great commendations, to teach in France. It ſeems that Eraſmus himſelf had received invitations to that purpoſe, but that he declined them. His letter in favour of Glareanus has this handſome concluſion. 'Sed 'heus tu, vacuis epiſtolis non eſt arceſſendus (Glareanus:) viaticum 'addatur oportet, velut arrhabo reliqui promiſſi. Vide quam familia-'riter tecum agam; ceu tuæ celeſitudinis oblitus. Sed ita me tua 'corrupit humanitas, quæ hanc docuit impudentiam: quam aut totam 'ignoſcus oportet, aut bonam certe partem tibi ipſi imputes.'

He died in the year 1563, and was buried in the church of the college of Baſil, where there is the following ſepulchral inſcription to his memory.

'Henricus Glareanus, poeta laureatus, gymnaſii hujus ornamentum 'eximium, expleto feliciter ſupremo die, componi hic ad ſpem futu-'ræ reſurrectionis providit, cujus manibus propter raram eruditionem, 'candoremque in profitendo, ſenatus reipublicæ literariæ, gratitudinis 'et pietatis ergo, monumentum hoc æternæ memoriæ conſecratum, poſ-

'teritati

' teritati ut extaret, erigi curavit. Exceſſit vita anno ſalutis M.D.LXIII.
' die XXVIII menſis Martii, ætatis ſuæ LXXV.'

CHAP. III.

THE deſign of Glareanus in the Dodecachordon was evidently to eſtabliſh the doctrine of Twelve modes, in which he ſeems not to have been warranted by any of the ancient Greek writers, ſome of whom make them to be more, others fewer than that number; and after Ptolemy had condemned the practice of increaſing the number of the modes by a hemitone, that is to ſay, by placing ſome of them at the diſtance of a hemitone from others; and in ſhort demonſtrated that there could in nature be no more than there are ſpecies of the diapaſon, it ſeems that Glareanus had impoſed upon himſelf a very difficult taſk.

In the eleventh chapter of his firſt book, premiſing that no part of muſic is ſo pleaſant or worthy to be diſcuſſed as that relating to the modes, he admits that they are no other than the ſeveral ſpecies of the diapaſon, which latter do themſelves ariſe out of the different ſpecies of diapente and diateſſaron. He ſays that of the fourteen modes ariſing from the ſpecies of diapaſon, the writers of his time admit only eight, though thirteen have been uſed by ſome conſtantly, and by others occaſionally. He adds that thoſe who confine the number to eight, do not diſtinguiſh thoſe eight by a true ratio, but by certain rules, which are not univerſal. He farther ſays that the moderns call the modes by the name of Tones, and perſiſt in the uſe of that appellation with ſuch an invincible obſtinacy, as obliges him to acquieſce in their error, which he ſays was adopted by Boetius himſelf, who, in the fourteenth chapter of his fourth book, ſays that there exiſt in the ſpecies of the diapaſon, the modes, which ſome call Tropes or Tones.

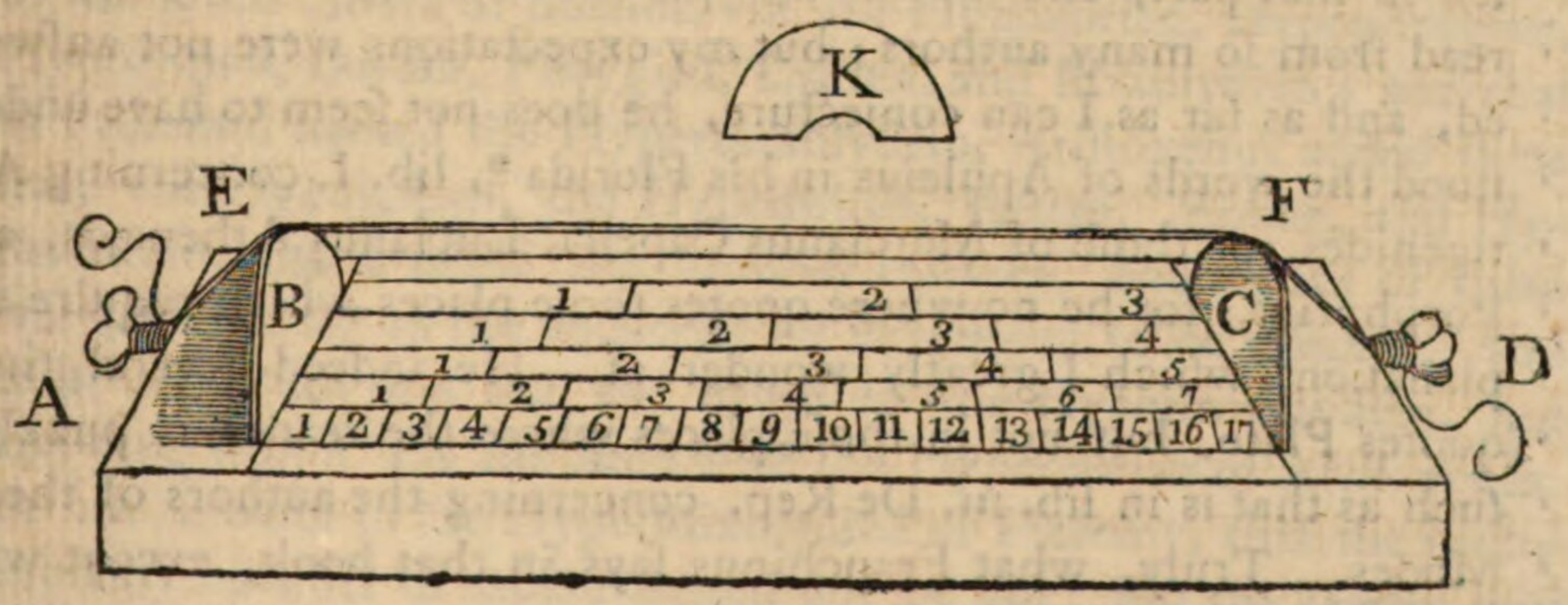
Chapter XVI. directs the method of infallibly diſtinguiſhing the muſical conſonances by the diviſion of the monochord; and here the author takes occaſion to lament, that for more than eighty years before his time, the ſciences, and muſic in particular, had been greatly corrupted; and that many treatiſes on muſic had been given to the

public by men who were not able to decline the very names or terms uſed in the ſcience; a conduct which had ſometimes excited his mirth, but oftner his indignation. Indeed for Guido, Berno, Theogerus the biſhop, Vuillehelmus and Joannes, afterwards pope, he offers an excuſe, by ſaying that they lived at a time when all the liberal ſciences, together with correct language, lay more than aſleep. Of Boetius he ſays, that no one taught muſic more learnedly or carefully: Franchinus he alſo commends for his ſkill and diligence; but he cenſures him for ſome grammatical inaccuracies, ariſing from his ignorance of the Greek language. He then proceeds according to the directions of Boetius, to explain the method of diſtinguiſhing the conſonances by means of the monochord, for the diviſion whereof he gives the following rules.

'Boetius, the true and only artificer in this reſpect, in the laſt 'chapter of his fourth book teaches in what manner the ratios of 'the conſonances may undoubtedly be collected by a moſt eaſy and 'ſimple inſtrument, conſiſting of a chord ſtretched from a Magas to 'a Magas, at either end of the chord, each immoveable, but with a 'moveable Magas placed between them, to be ſhifted at pleaſure. The 'inſtrument being thus diſpoſed, if the intermediate ſpace over which 'the chord is ſtretched, and which lies between the immoveable Ma-'gades, be divided into Three equal parts, and the moveable Magas 'be placed at either ſection, ſo that One part of the divided ſpace will 'be left on one ſide of the Magas, and Two parts on the other, for 'thus the duple ratio will be preſerved, the two parts of the chord 'being ſtruck by a Plectrum, will ſound the conſonant diapaſon. 'But if the ſpace between the immoveable Magades be divided into 'Four parts, and the moveable Magas be ſo placed, as that One part 'may be left on one ſide thereof, and Three on the other, then will 'the triple ratio be preſerved; and the two parts of the chord being 'ſtruck by a Plectrum will ſound the conſonant diapaſon cum dia-'pente. Moreover, if the ſame ſpace be divided into Five parts, and 'One thereof be left on one ſide, and Four on the other, that ſo the 'ratio may be Quadruple, the ſame two parts of the chord will ſound 'a Diſdiapaſon, the greateſt of all conſonants, and which is in a qua-'druple ratio; and thus all the conſonants may be had. Again, let 'the ſame diviſion into Five parts remain, and let Three of thoſe parts 'be left on one ſide, and two on the other; in that caſe you will

'find

'find the firſt conſonant diapente in a ſuperparticular genus, viz. in 'a Seſquialtera ratio. But if the ſpace between the immoveable Ma-'gades be divided into Seven parts, and the moveable Magas leave 'Four of them on one ſide, and Three on the other, in order to have a 'Seſquitertia ratio, thoſe two parts of the Chord will ſound a dia-'teſſaron conſonance. Laſtly, if the whole ſpace be divided into 'Seventeen parts, and Nine of them be left on one ſide, and Eight 'on the other of the moveable Magas, it will ſhew the tone, which 'is in the Seſquioctave ratio. But that theſe things may be more 'clearly underſtood, we will demonſtrate them by letters, as he '[Boetius] has done. Let A D be the regula, or table, upon which 'we intend to ſtretch the chord; the immoveable Magades, which 'the ſame Boetius calls hemiſpheres, are the two E and F, erected 'perpendicular to the Regula at B and C. Let the chord A E F D 'be ſtretched over theſe, and let K be the moveable Magas to be 'uſed within the ſpace B C. If this be ſo placed, and the ſpace be 'divided into three, ſo that one part may remain on one ſide, and 'two on the other; this chord by the application of a plectrum will 'ſound a diapaſon, the queen of conſonances; but if the ſpace be di-'vided into Four, and the chords on each ſide be as Three to One, 'the conſonant diapaſon with a diapente will be produced. More-'over, if the ſpace be divided into Five parts, Four againſt One will 'give a diſdiapaſon, and Three to Two a diapente; and when the 'ſpace is divided into Seven, Four againſt Three, produces a diateſ-'ſaron; and laſtly, when the ſpace is divided into Seventeen, Nine 'to Eight, gives the tone: we here ſubjoin the type.



Chap-

Chapter XXI. which is the laſt of the firſt book, is a kind of introduction to the author's doctrine of the Twelve modes, in which, ſpeaking in his own perſon, he delivers his ſentiments in theſe words:

'When I had put the laſt hand to this book, I obtained unexpectedly, by means of my excellent friend Bartholomæus Lybis, Franchinus's work De Harmonia Muſicorum Inſtrumentorum, which, though I had eagerly ſought after it many years, I could never procure. This I take to have been the laſt work of Franchinus, for he dedicated it in the year of Chriſt 1518, to Joannes Grolerius of Lyons, who was treaſurer of Milan to Francis king of France, having more than twenty years before that publiſhed a treatiſe of practical muſic. I was more overjoyed than I can expreſs at the receipt of it; for I expected to have found certain paſſages of ſome authors, more eſpecially Greek ones, cleared up by him, as they had given me a great deal of trouble for ſeveral years; and my hopes were greatly increaſed on reading the firſt chapter, where he ſays, that he had tranſlated Bryennius, Bacchius, Ariſtides Quintilianus, and Ptolemy, from the Greek into the Latin language. I began to peruſe him very carefully, and found in him his uſual exactneſs and diligence; more eſpecially in thoſe things which Boetius treats of in the three genera of modulation by the five tetrachords, and in what related to the proportions and Proportionalities, for ſo they call them; but when I perceived that in his laſt book he had undertaken to diſcuſs that abſtruſe ſubject the muſical modes, I flattered myſelf with the hopes of finding Franchinus ſimilar to himſelf in that part, and that he had produced ſomewhat worthy to be read from ſo many authors; but my expectations were not anſwered, and as far as I can conjecture, he does not ſeem to have underſtood the words of Apuleius in his Florida *, lib. I. concerning Antigenides, or thoſe of Marcianus Capella, Lucianus Athenæus, and Porphyrius; for he no where quotes thoſe places which require explanation, which I greatly wonder at. He indeed ſeveral times quotes Plato, but not in thoſe places where the reader is puzzled, ſuch as that is in lib. iii. De Rep. concerning the authors of the ſix Modes. Truly, what Franchinus ſays in that book, except what

* Florida, the name of a book of Apuleius. Fabricius, Bibliothec. Lat. tom. I. pag. 520.

'is

'is taken from Boetius, I may ſay without any error or ſpleen, for I 'much eſteem the man, are words compiled by ſedulous reading from 'various commentaries, but in no manner helping to clear up the 'matter. As that compariſon of the four modes to four complexions, 'colours, and poetical feet, three other modes being baniſhed unde- 'ſervedly. I had much rather have had him ingenuouſly confeſs, ei- 'ther that he did not know the differences of thoſe modes, or that 'they were Ariſtoxenian paradoxes, the opinions of which author 'were laughed at, rejected, and exploded by Boetius and Ptolemy, 'men eminent in this art. Franchinus himſelf doubted as much 'about the eight modes as the common people did; for in this book, 'which is the laſt of his works, he does not dare even ſo much as to 'mention the Hypomixolydian, which he had named in his book 'entitled Practica, lib. I. chapters 8 and 14, confiding implicitly, as 'he himſelf confeſſes, in the opinions of others. But if it be not 'permitted to repeat the ſpecies of diapaſon, which objection he him- 'ſelf ſeems to make in his laſt work, then the Hypermixolydian will 'be no mode, ſince its diapaſon is wholly the Hypodorian. But 'Franchinus in this work leaving out the Hypomixolydian, which 'has the ſame diapaſon with the Dorian, and is our eighth, takes in 'the Hypermixolydian, that we may collect and confirm by his own 'authority the number of all the modes to be eight, according to the 'common opinion; but as there are in fact no more than ſeven ſpe- 'cies of the diapaſon, ſo there can be only ſeven modes, after that 'form which the church ſtill retains, together with an eighth, which 'has a ſyſtem inverſe to that of the firſt mode. Franchinus ſays that 'to the ſeven modes of Boetius, viz. the Hypodorian, Hypophrygian, 'Hypolydian, Dorian, Phrygian, Lydian, and Mixolydian; and that 'of Ptolemy, named the Hypermixolydian, Ariſtoxenus added theſe 'five, the Hypoiaſtian, the Hypoæolian, Iaſtian, Æolian, and Hy- 'periaſtian, and ſo made the number thirteen, but as five of theſe 'were, according to the authority of Bryennius to be rejected; and 'as he could not find out the name of the Hypermixolydian, not 'knowing that it was the ſame with the Hyperiaſtian of Ariſtoxenus, 'he has recourſe to the Hypermixolydian of Ptolemy, that the pretty 'octonary number of modes ſhould not be loſt: but the reader will 'hear our opinion concerning thoſe things in its proper place. We 'ſhall now ſubjoin the words of Franchinus, that the reader may

' himſelf diſcern the opinion of this man concerning the modes; for
' after he has numbered up the ſpecies of the diapaſon that conſtitute
' the ſeven modes of Boetius and the eight of Ptolemy, he ſubjoins
' theſe words: " Poſterity has retained only theſe eight modes, be-
" cauſe as they return in a circle, they comprehend the intire diato-
" nic extenſion of an immutable and perfect ſyſtem of fifteen chords;
" wherefore they eſteemed the other five modes, viz. Hypoiaſtian,
" Hypoæolian, Iaſtian, Æolian, and Hyperiaſtian as uſeleſs to the ſen-
" ſible harmony of a full and perfect ſyſtem, to uſe the words of
" Bryennius; and as affording only an idle demonſtration of har-
" mony. But Marcianus numbers up indeed thoſe fifteen modes,
" which Caſſiodorus ſo ranged, that the conſtitutions of each would
" differ by only the intenſion of a ſemitone: but as every conſtitution,
" according to Ariſtoxenus, makes up a diapaſon of twelve equiſo-
" nant ſemitones, thoſe two acuter modes, the Hyperæolian and Hy-
" perlydian are rejected, ſeeing they do not complete a diapaſon in
" the full ſyſtem of fifteen chords, and are found ſuperfluous, for they
" go beyond the diſdiapaſon ſyſtem by two ſemitones."

' Thus far Franchinus: in which diſcourſe he plainly ſhews that
' he was not able to clear up the difficulties in which the doctrine of
' the modes is involved, all which ariſe, not ſo much from the ſub-
' ject itſelf, as from the many different appellations, for there are
' more than twenty, of theſe modes. We ſhall however follow the
' nomenclatura of Ariſtoxenus, which does not contradict us in what
' concerns the modes, nor yet Boetius, although they do not agree
' in other things. Moreover, neither Franchinus nor Capella, in my
' opinion, underſtood Ariſtoxenus. The conſtitution of Caſſiodorus
' is throughout repugnant to Boetius, yet, which I greatly wonder
' at, Franchinus did not dare to reprehend him, though he was a
' great aſſerter of the erudition of Boetius; and we do not think it
' convenient to refute him till we have laid the foundation of our
' hypotheſis, as we ſhall do hereafter. But in the mean time we ad-
' moniſh the reader that the number of names, though very many,
' does not change the nature of modes; nor can there really be more
' modes than there are ſpecies of the diapaſon, for whatſoever Har-
' monia has inſtituted concerning them, muſt fall under theſe ſeven
' ſpecies of the diapaſon; this is the iſſue and the ſum total of the
' whole

'whole buſineſs. Wherefore the ſame Franchinus is not without 'reaſon accuſed of not having reflected on theſe things, when he has 'argued on others moſt ſhrewdly, and improved them with exact 'care. For the arithmetical and harmonical diviſion in the ſpecies 'of the diapaſon were no ſecret to him, ſince he has taught them 'himſelf in his other works; but this alſo is worthy of reprehenſion, 'that agreeing with the common cuſtom, he puts only four final keys 'in the ſeven modules of the diapaſon, rejecting the other three, 'when that of □ only ought to be rejected.

'But however, as Franchinus cites Marcianus Capella, and omits 'his words, I thought proper to ſubjoin them here, that the reader 'may judge for himſelf, and at the ſame time ſee how well, or ra-'ther how ill, Caſſiodorus has adapted them to that form deſcribed 'by Franchinus. "There are, ſays Marcianus Capella, fifteen tropes, "but five of them only are principals, to each of which two others "adhere, firſt, the Lydian, to which the Hyperlydian and Hypoly-"dian adhere; ſecond, the Iaſtian, to which are aſſociated the Hy-"poiaſtian and Hyperiaſtian; third, the Æolian with the Hypoæo-"lian; fourth, the Phrygian, with the Hypophrygian and Hyper-"phrygian; fifth, the Dorian, with the Hypodorian and Hyperdo-"rian;" thus far Marcianus, who made five principals with two 'others agreeing with each, that they might altogether make up the 'number fifteen. But we, as Ariſtoxenus has done, ſhall put ſix 'principals with each a plagal, that the number may be twelve, 'omitting the Hypermixolydian of Ptolemy, and the Hyperæolian 'and Hyperphrygian, which are afterwards ſuperadded. The ſix 'principals are the Dorian, Phrygian, Lydian, Mixolydian, Æolian, 'and Iaſtian; by ſome writers termed the Ionian; and the ſix 'plagals compounded with the prepoſition Hypo, the Hypodorian, 'Hypophrygian, Hypolydian, Hypomixolydian, Hypoæolian, Hypoi-'aſtian, which is alſo the Hypoionian. Theſe are the true undoubt-'ed twelve modes, which we undertake to comment on in the fol-'lowing book.

'Ariſtoxenus calls the Hypomixolydian the Hyperiaſtian, in the 'manner of the reſt of the modes compounded with Hyper; for if 'any one compounds thoſe principals with the word Hyper, he will 'find ſix other modes, but they fall in with the others. Thus the 'Hyperiaſtian of Ariſtoxenus falls into the Hypomixolydian; and

'the Hypomixolydian of Ptolemy into the Hypodorian; in the 'ſame manner the Hypodorian into the Hypoæolian; the Hyper-'phrygian into the Hyperlydian; the Hyperlydian into the Hypoio-'nian or Mixolydian; and the Hyperæolian into the Hypophrygian. 'Hence it appears that many of the difficulties which attend the 'modes, ariſe from the multiplicity of their names, and not from 'the modes themſelves.'

But notwithſtanding this aſſertion of Glareanus, it is very clear that the doctrine of the modes was incumbered with other difficulties than what aroſe from the confuſion of their names. For as to the number thirteen, which Ariſtoxenus aſſumed, and the fifteen of Marcianus Capella, they ariſe from a practice, which Ptolemy in the ſtrongeſt terms condemns, namely, the augmenting the number of the modes by ſemitones, that is to ſay, by making many of the modes a ſemitone only diſtant from each other; departing from the order in which the ſeven ſpecies of diapaſon ariſe; but Glareanus, though a bigotted admirer of the ancients, has declined this method, and has borrowed his diviſion of the modes from that of the eccleſiaſtical tones, introducing the arithmetical and harmonical diviſion of each ſpecies of diapaſon, preciſely in the ſame manner as St. Gregory had done by the four primitive tones inſtituted by St. Ambroſe*.

This contrivance of Glareanus, which, to ſay no worſe of it, has but little to recommend it, did not anſwer the end of vindicating the ancient practice; for the number of modes thus adjuſted, coincides neither with the thirteen modes of Ariſtoxenus, nor the fifteen of Marcianus Capella; in ſhort, it gives but twelve, and that for this reaſon, the diapaſon from ♢ to ♢, is clearly incapable of an arithmetical diviſion, by reaſon of the ſemidiapente between ♢ and F; and it is as clear that the diapaſon between F and f is incapable of an harmonical diviſion, by reaſon of the exceſſive fourth between F and ♢, the conſequence whereof is, that admitting five of the ſpecies to be capable of both diviſions, and ♢ and F to be each capable of but one, the number of diviſions can be but twelve †; but theſe, in the

* The arithmetical diviſion of the diapaſon is 6, 9, 12, the harmonical 6, 8, 12. See the reaſon of this diſtinction vol. I. pag. 310.

† To this purpoſe Malcolm expreſſes himſelf very clearly and fully in a paſſage, which becauſe it accounts for the diſtinction of the modes into the authentic and plagal, is here given in his own words.

'I find they [the modes] were generally characterized by the ſpecies of 8ve. after Pto-'lemy's manner, and therefore reckoned in all 7. But afterwards they conſidered the har-'monical

opinion of the author, are ſo emphatically true and juſt, as to afford a reaſon for intitling his work Dodecachordon.

' monical and arithmetical diviſions of the 8ve, whereby it reſolves into a 4th above a 5th, ' or a 5th above a 4th. And from this they conſtituted twelve modes, making of each 8ve ' two different modes, according to this different diviſion; but becauſe there are two of ' them that cannot be divided both ways, therefore there are but twelve modes. To be ' more particular, conſider, in the natural ſyſtem there are 7 different octaves proceeding ' from theſe 7 letters, a, b, c, d, e, f, g; each of which has two middle chords, which ' divide it harmonically and arithmetically, except f, which has not a true 4th, (becauſe b ' is three tones above it, and a 4th is but two tones and a ſemitone) and b, which conſe- ' quently wants the true 5th. (becauſe f is only two tones and two ſemitones above it, and ' a true 5th contains 3 tones and a ſemitone) therefore we have only five octaves that are ' divided both ways, viz. a, c, d, e, g, which make ten modes according to theſe diffe- ' rent diviſions, and the other two f and b make up the twelve. Thoſe that are divided ' harmonically, i. e. with the 5ths loweſt, were called authentic, and the other plagal ' modes. See the following ſcheme.

MODES.

Plagal. 8ve.			Authentic. 8ve.	
4th.	5th.	4th.		
g	c	g		c
a	d	a		d
b	e	b		e
c	f	c		f
d	g	d		g
e	a	e		a

With reſpect to theſe diſtinctions, the following are the ſentiments of the author now citing:

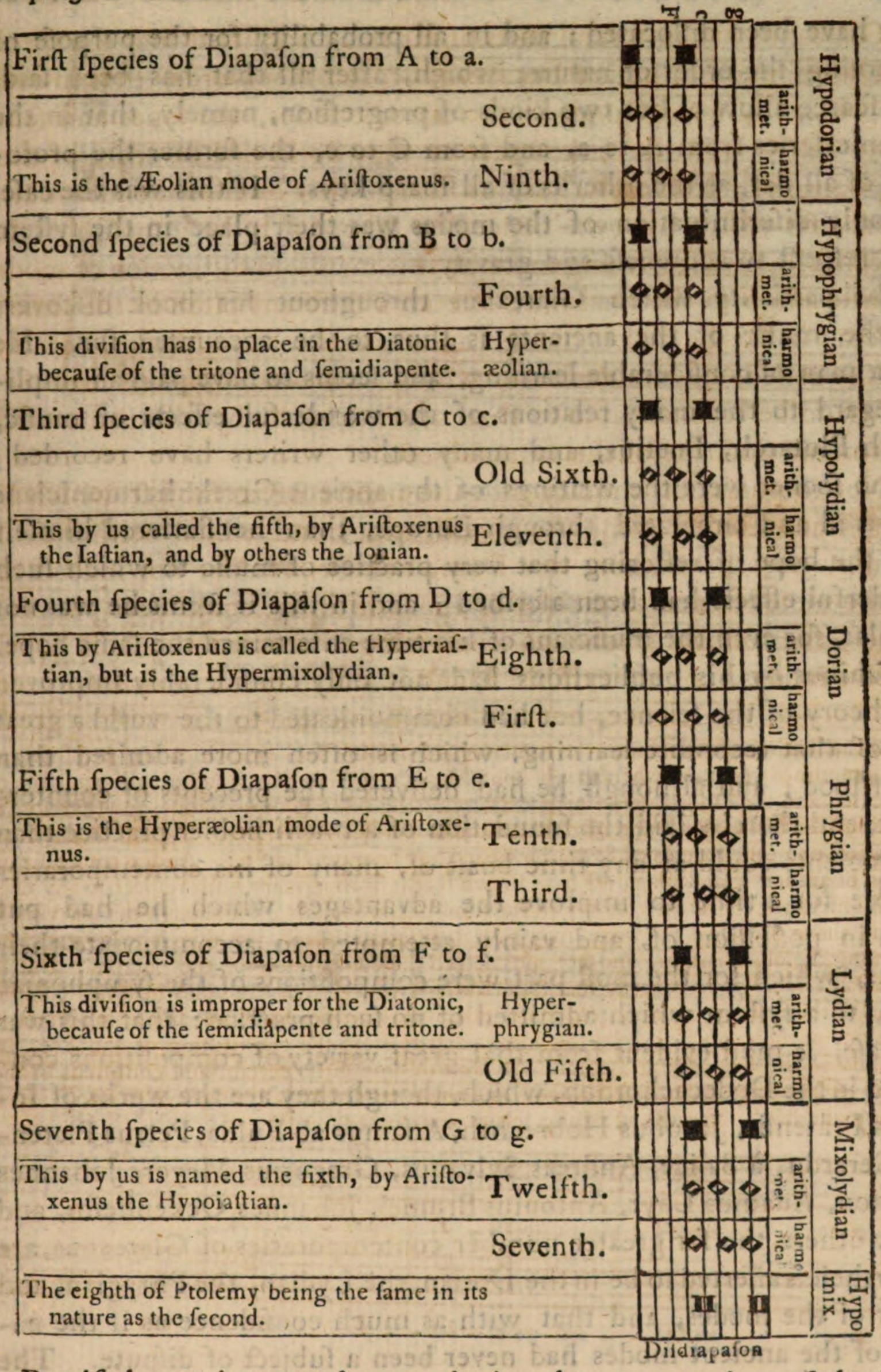
' They conſidered that an 8ve, which wants a 4th or 5th, is im- ' perfect; theſe being the concords next to the 8ve, the ſong ought ' to touch theſe chords moſt frequently and remarkably; and becauſe ' their concord is different, which makes the melody, different, ' they eſtabliſhed by this two modes in every natural octave, that had ' a true 4th and 5th: then if the ſong was carried as far as the oc- ' tave above, it was called a perfect mode; if leſs, as to the 4th or ' 5th, it was imperfect; if it moved both above and below, it was ' called a mixt mode: thus ſome authors ſpeak about theſe modes. ' Others, conſidering how indiſpenſible a chord the 5th is in every ' mode, they took for the final or key-note in the arithmetically di- ' vided octaves, not the loweſt chord of that octave, but that very ' 4th; for example, the octave g is arithmetically divided thus, ' g—c—g, c is a 4th above the lower g, and a 5th below the upper g, this c therefore ' they made the final chord of the mode, which therefore properly ſpeaking is c and not ' g; the only difference then in this method, betwixt the authentic and plagal modes is, ' that the authentic goes above its final to the octave, the other aſcends a 5th, and deſcends ' a 4th, which indeed will be attended with different effects, but the mode is eſſentially ' the ſame, having the ſame final, to which all the notes refer. We muſt next conſider ' wherein the modes of one ſpecies, as authentic or plagal, differ among themſelves: this ' is either by their ſtanding higher or lower in the ſcale, i. e. the different tenſion of the ' whole octave; or rather the different ſubdiviſion of the octave into its concinnous ' degrees. Let us conſider then whether theſe differences are ſufficient to produce ' ſo very different effects as have been aſcribed to them; for example, one is ſaid to ' be proper for mirth, another for ſadneſs, a third proper to religion, another for tender ' and amorous ſubjects, and ſo on: whether we are to aſcribe ſuch effects merely to the ' conſtitution of the octave, without regard to other differences and ingredients in the ' compoſition of melody, I doubt any body now-a-days will be abſurd enough to affirm; ' theſe have their proper differences, 'tis true, but which have ſo little influence, that by ' the various combinations of other cauſes, one of theſe modes may be uſed to different pur- ' poſes. The greateſt and moſt influencing difference is that of theſe octaves, which have ' the 3d greater or leſſer, making what is above called the ſharp and flat key; but we are ' to notice, that of all the 8ves, except c and a, none of them have all their eſſential chords ' in juſt proportion, unleſs we neglect the difference of tone greater and leſſer, and alſo al-

' low

Glareanus has in ſeveral parts of his book admitted that the ſpecies of Diapaſon are in nature but ſeven, or, in other words, that in every progreſſion of ſeven ſounds in the diatonic ſeries, the tones and ſemitones will ariſe in the ſame order as they do in one or other of thoſe ſeven ſpecies; it therefore ſeems ſtrange that he ſhould endeavour to effect that which his own conceſſion ſuppoſes to be impoſſible; but it ſeems he meant nothing more by this manifold diſtinction of modes, than to aſſign to the final note of each a different pitch in the ſcale or ſyſtem: in this he makes himſelf an advocate for the Muſical doctrine, as it is called, of the ancients, which however miſtaken has been ſhewn to be reconcileable to that other known by the name of the Harmonic doctrine of the ſame ſubject.

Not to purſue an enquiry into the nature of a ſubject which has long ſince eluded a minute inveſtigation, and which neither Franchinus, nor this author, nor Doni, nor Dr. Wallis, nor indeed any of the moſt learned muſicians of modern times, could ever yet penetrate; the following ſcheme, containing Glareanus's ſyſtem of the twelve modes, is here exhibited, and is left to ſpeak for itſelf.

'low the ſemitone to ſtand next the fundamental in ſome flat keys (which may be uſeful, and 'is ſometimes uſed) and when that is done, the octaves that have a flat 3d will want the 6th 'greater, and the 7th greater, which are very neceſſary on ſome occaſions, and therefore the 'artificial notes ✻ and b are of abſolute uſe to perfect the ſyſtem. Again, if the modes 'depend upon the ſpecies of 8ves, how can they be more than 7? And as to the diſtinc-'tion of authentic and plagal, I have ſhewn that it is imaginary with reſpect to any eſſen-'tial difference conſtituted hereby in the kind of the melody; for though the carrying the 'ſong above or below the final, may have a different effect, yet this is to be numbered 'among the other cauſes, and not aſcribed to the conſtitution of the octaves. But 'tis 'particularly to be remarked, that thoſe authors who give us examples in actual compoſi-'tion of their twelve modes, frequently take in the artificial notes ✻ and b, to perfect the 'melody of their key; and by this means depart from the conſtitution of the 8ve, as it 'ſtands in the fixt natural ſyſtem. So we can find little certain and conſiſtent in their 'way of ſpeaking about theſe things; and their modes are all reducible to two, viz. the 'ſharp and flat.' Treatiſe of Muſic, chap. xiv. ſect. 5.



First ſpecies of Diapaſon from A to a.

Second.

This is the Æolian mode of Ariſtoxenus. Ninth.

Second ſpecies of Diapaſon from B to b.

Fourth.

This diviſion has no place in the Diatonic becauſe of the tritone and ſemidiapente. Hyper-æolian.

Third ſpecies of Diapaſon from C to c.

Old Sixth.

This by us called the fifth, by Ariſtoxenus the Iaſtian, and by others the Ionian. Eleventh.

Fourth ſpecies of Diapaſon from D to d.

This by Ariſtoxenus is called the Hyperiaſtian, but is the Hypermixolydian. Eighth.

First.

Fifth ſpecies of Diapaſon from E to e.

This is the Hyperæolian mode of Ariſtoxenus. Tenth.

Third.

Sixth ſpecies of Diapaſon from F to f.

This diviſion is improper for the Diatonic, becauſe of the ſemidiapente and tritone. Hyper-phrygian.

Old Fifth.

Seventh ſpecies of Diapaſon from G to g.

This by us is named the ſixth, by Ariſtoxenus the Hypoiaſtian. Twelfth.

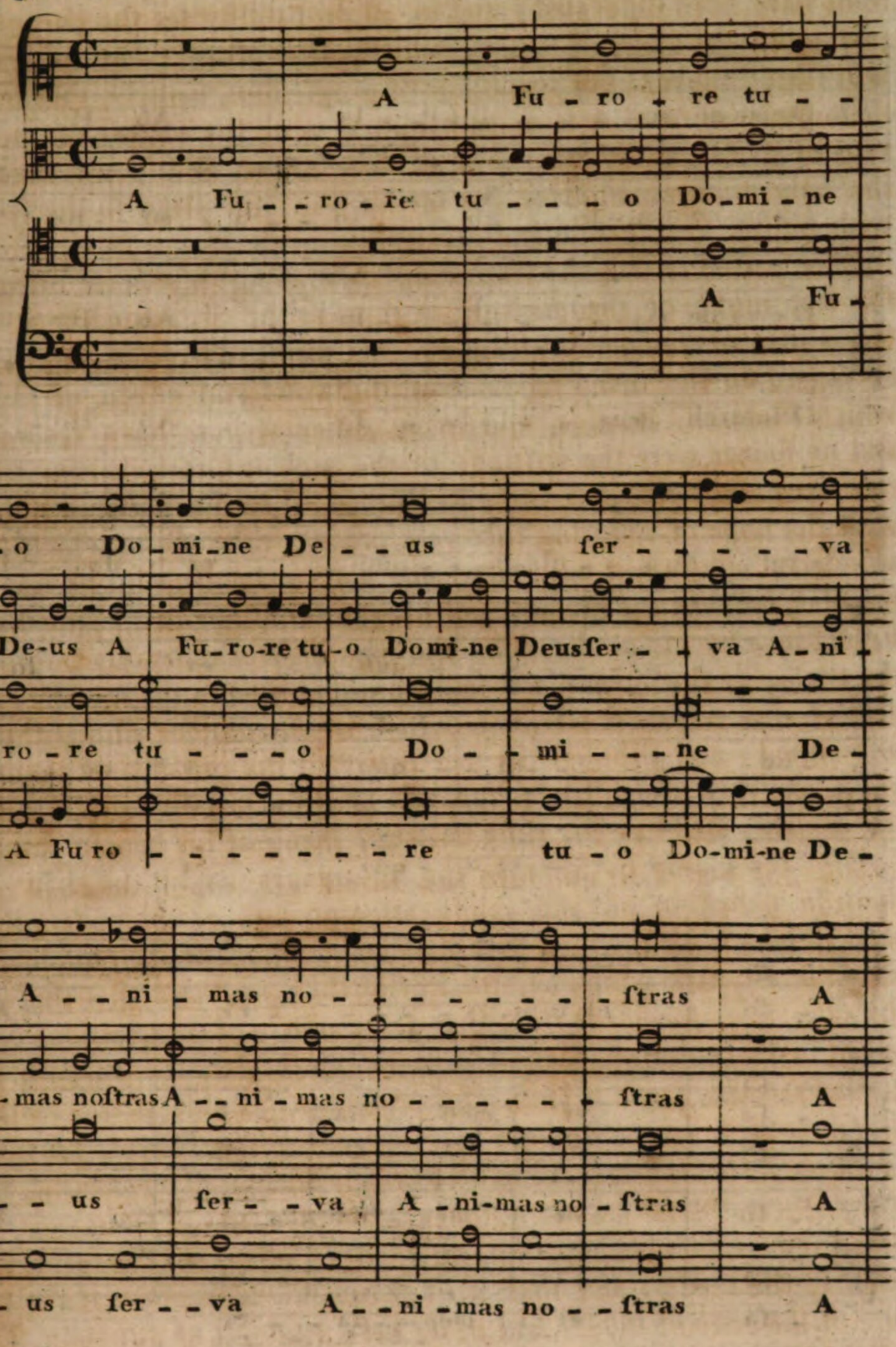
Seventh.

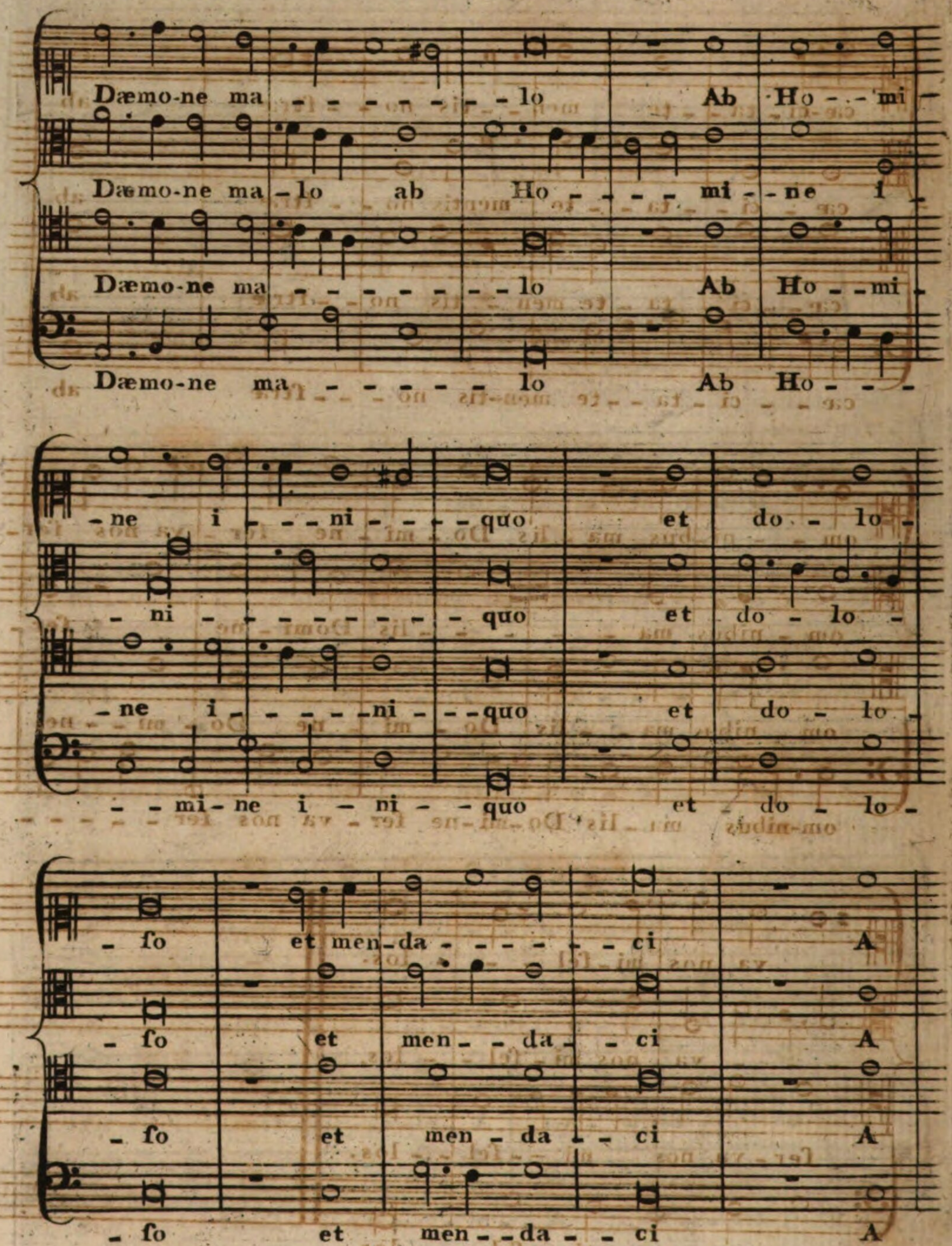
The eighth of Ptolemy being the ſame in its nature as the ſecond.

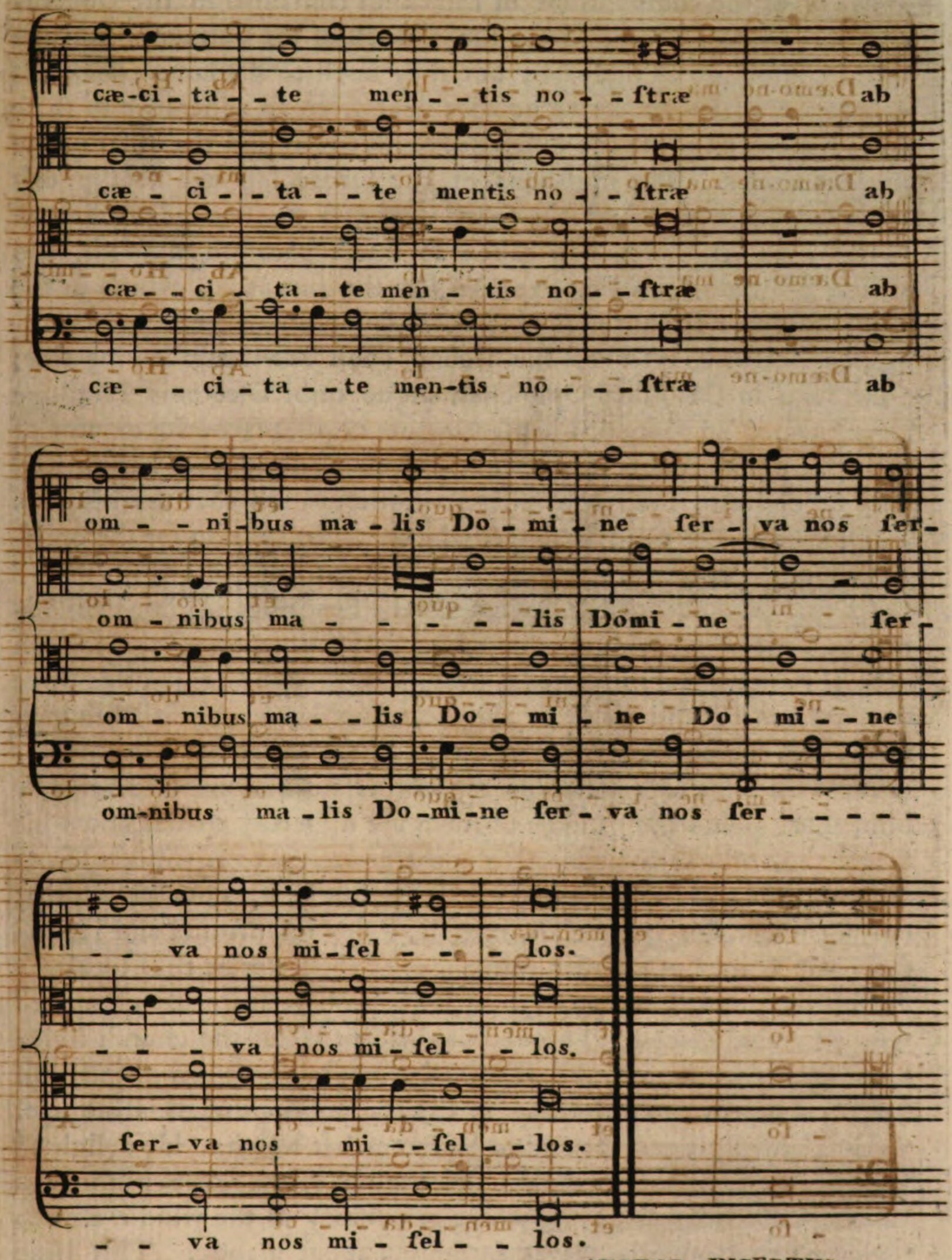
But if the ancient modes required each a new tuning of the lyre, and that they did is expreſsly ſaid by Ptolemy and others, there is great reaſon to believe the tones and ſemitones by every ſuch tuning muſt

muſt have been diſlocated; and in all probability for the purpoſe of preſerving the order of nature, which, after all that has been ſaid, will ſcarce allow of but two kinds of progreſſion, namely, that in the diatonic ſeries from A to a, and from C to c, the former the prototype of all flat, as the other is of all ſharp keys. If this was the caſe, the only diſcrimination of the modes was their place in the ſyſtem with reſpect to acuteneſs and gravity.

The partiality which Glareanus throughout his book diſcovers for the muſic of the ancients is thus to be accounted for. He was a man of conſiderable learning, and ſeems to have paid an implicit regard to the many relations of the wonderful effects of muſic, which Plutarch, Boetius, and many other writers have recorded; and no ſooner were the writings of the ancient Greek harmonicians recovered and circulated through Europe, than he flattered himſelf with the hope of reſtoring that very practice of muſic to which ſuch wonderful effects had been aſcribed; and in this it ſeems he was not ſingular, for even the muſicians of his time entertained the ſame hope. Franchinus by his publications had not only conſiderably improved the theory of the ſcience, but had communicated to the world a great deal of that recondite learning, which is often more admired than underſtood; and although he had delivered the precepts of counterpoint, and thereby laid the foundation of a much nobler practice than the ancients could at any time boaſt of, many of his contemporaries forbore for a time to improve the advantages which he had put them in poſſeſſion of, and vainly attempted to accommodate their works, which for the moſt part were compoſitions of the ſymphoniac kind, to a ſyſtem which admitted of no ſuch practice: that this was the caſe, is moſt evident from that great variety of compoſitions contained in the Dodecachordon, which, though they are the works of Iodocus Pratenſis, Jacobus Hobrechth, Adamus ab Fulda, Petrus Platenſis, Gerardus à Salice, Andreas Sylvanus, Gregorius Meyer, Johannes Mouton, Adamus Luyr, Antonius Brumel, Johannes Ockenheim, and many others, the far greater number contemporaries of Glareanus, are nevertheleſs aſſerted to be in the Dorian, the Lydian, the Phrygian, and other of the modes, and that with as much confidence as if the nature of the ancient modes had never been a ſubject of diſpute. The following cantus for four voices, the work of an anonymous author, has great merit, and is given by Glareanus as an exemplar of the Dorian.


A Fu - ro - re tu - -
A Fu - ro - re tu - - - o Do - mi - ne
A Fu -
- o Do - mi - ne De - - us fer - - - - - va
De - us A Fu - ro - re tu - o Do mi - ne Deus fer - - va A - ni -
- ro - re tu - - - o Do - - mi - - - ne De -
A Fu ro - - - - - - - - re tu - o Do - mi - ne De -
A - - ni - mas no - - - - - - - - ftras A
- mas noftras A - - ni - mas no - - - - - - ftras A
- - us fer - - va A - ni - mas no - ftras A
- us fer - - va A - - ni - mas no - - ftras A


Dæmo-ne ma - - - - - - lo Ab Ho - - mi -
Dæmo-ne ma - lo ab Ho - - - - mi - - ne i -
Dæmo-ne ma - - - - - - - lo Ab Ho - - mi -
Dæmo-ne ma - - - - - - lo Ab Ho - - -
- ne i - - ni - - - quo et do - lo -
- ni - - - - - - - - quo et do - lo -
- ne i - - - - ni - - quo et do - lo -
- - mi - ne i - ni - - quo et do - lo -
- fo et men - da - - - - - ci A
- fo et men - - da - - ci A
- fo et men - da - - ci A
- fo et men - - da - - ci A



AUCTOR INCERTUS

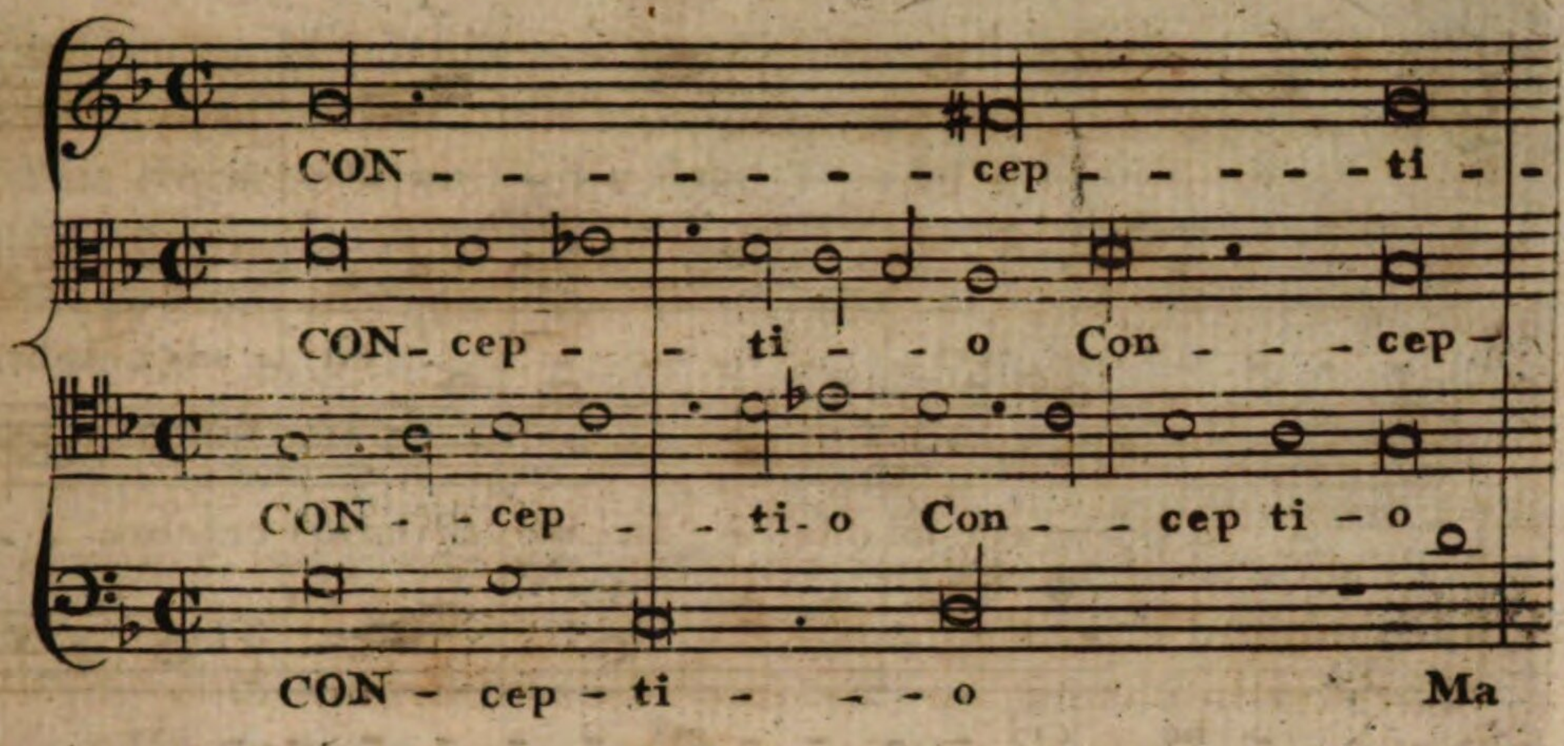
Many of the compoſitions of this kind contained in the Dodecachordon are to be admired for the fineneſs of the harmony, and the artful contexture of the parts, but they ſmell of the lamp; and it is eaſy to ſee that they derive no advantage from an adherence to thoſe rules which conſtitute the difference between one and the other of the ancient modes. The muſicians of the ſucceeding age totally diſregarded them, and laid the foundation of a practice independent of that which Glareanus had taken ſo much pains to eſtabliſh, and which allowed of all that exerciſe for the invention, which in the compoſition of elegant muſic muſt ever be deemed neceſſary.

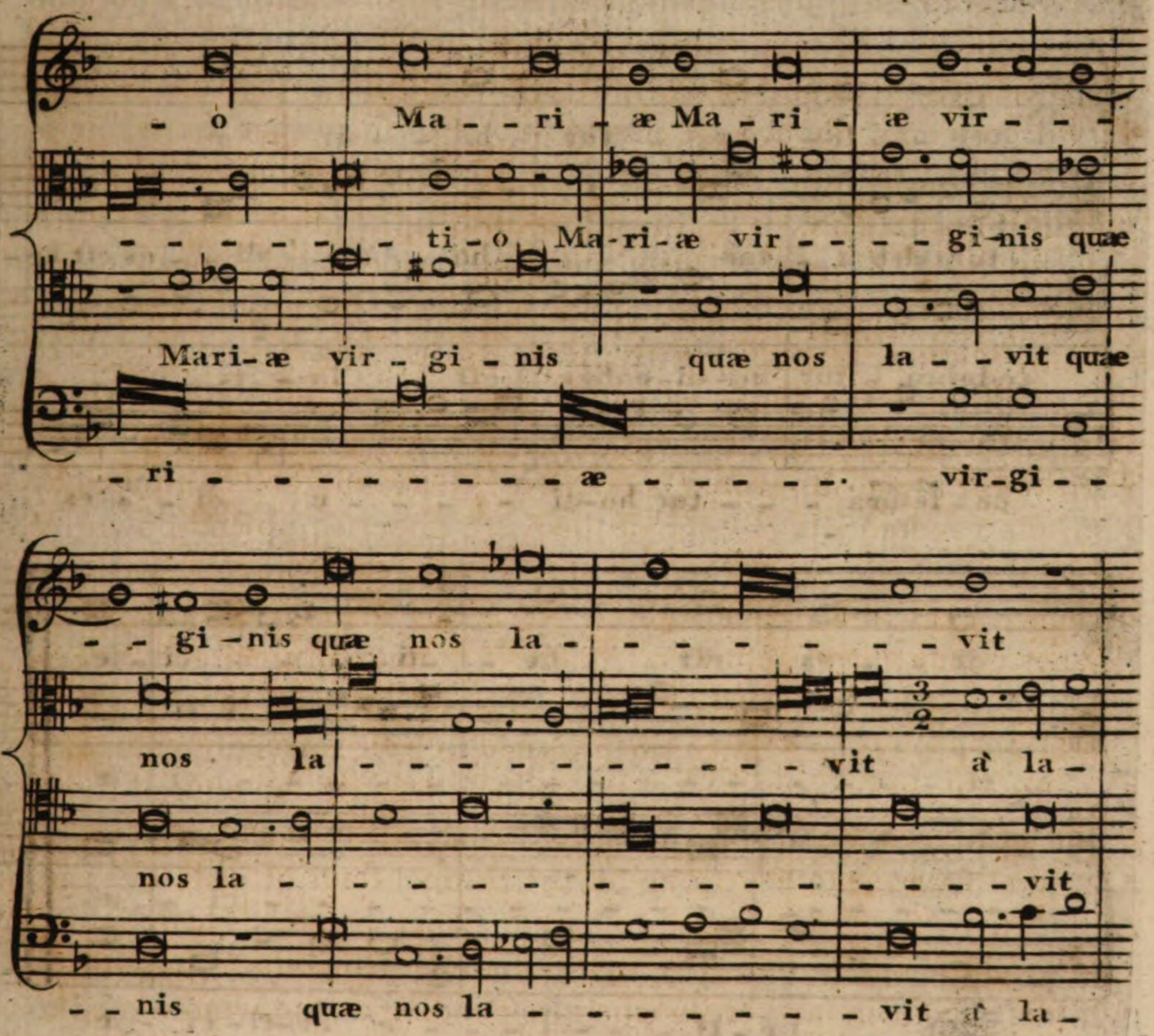
The XIIIth chapter of the ſecond book has the following title, 'De Sono in Cælo duæ Opiniones, atque inibi Ciceronis Plinijque Loci excuſſi,' and contains his ſentiments on that favourite opinion of the ancients, the muſic of the ſpheres, which the author has entered very deeply into, though he cites Ariſtotle to ſhew that the whole is a fiction, and thereby has ſuggeſted a very good reaſon for the omiſſion of it in this place.

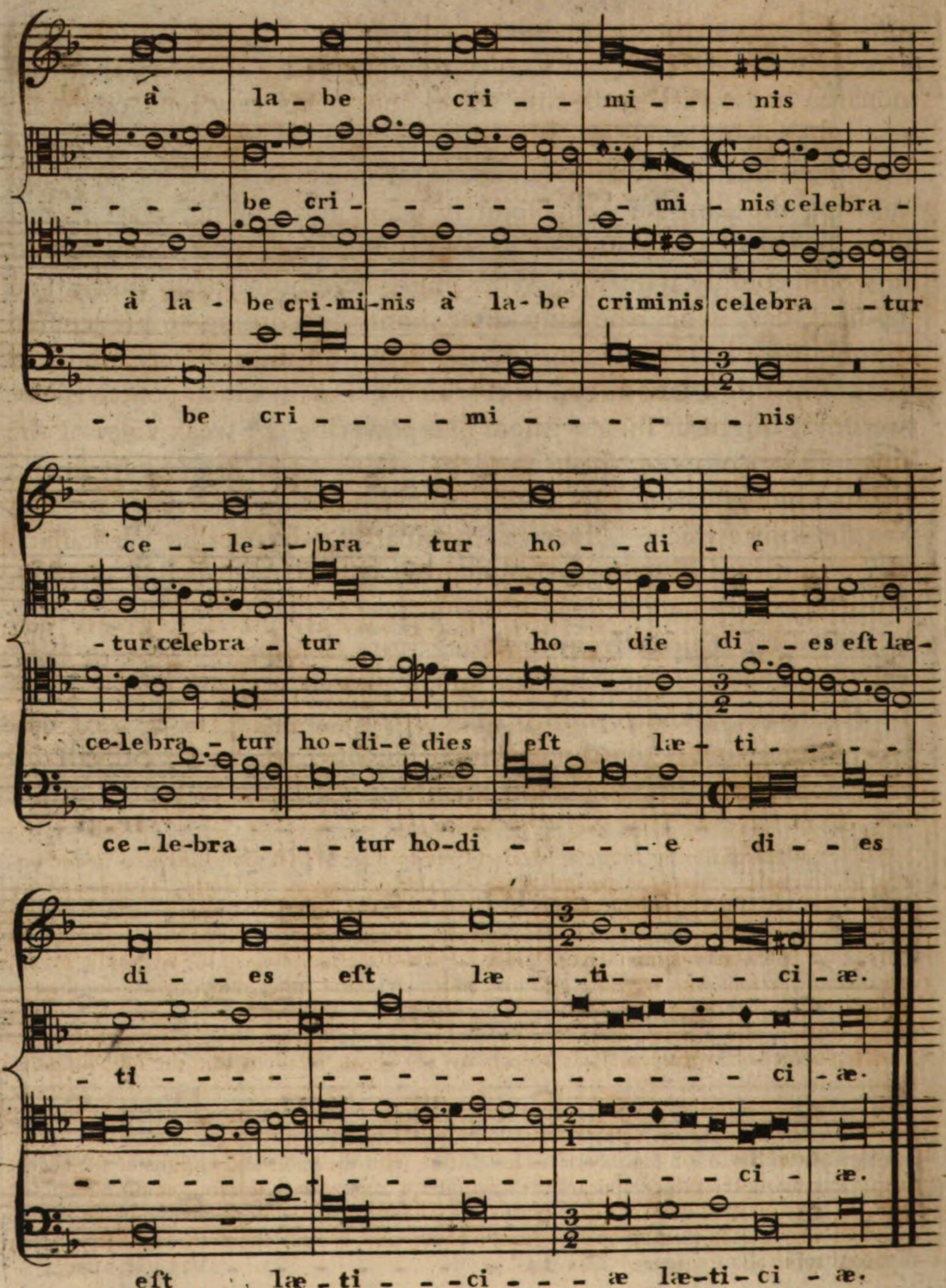
Chap. XXXIX. entitled 'De inveniendis Tenoribus ad Phonaſcus Admonitio,' contains advice touching the framing of tenors, of little worth or importance. To illuſtrate his precepts Glareanus has inſerted three odes of Horace, with the muſic thereto, of his own compoſition, which he gives as exemplars of the Dorian, the Phrygian, and Ionian modes.

As to the muſicians contemporary with Glareanus, and celebrated by him, ſhort memorials of ſome of them are diſperſed up and down his book; thoſe of whom any intereſting particulars are to be collected from other writers will be ſpoken of hereafter. But he has noticed two that fall not under this latter claſs, namely, Antonius Brumel and Henricus Iſaac, as men of ſingular eminence: of the latter he thus ſpeaks:

'HENRICUS ISAAC, a German, is ſaid to have learnedly compoſed 'innumerable pieces. This author chiefly affected the church ſtyle; 'and in his works may be perceived a natural force and majeſty, in 'general ſuperior to any thing in the compoſitions of this our age, 'though his ſtyle may be ſaid to be ſomewhat rough. He delighted 'to dwell on one immoveable note, the reſt of the voices running as 'it were about it, and every where reſounding as the wind is uſed to 'play when it puts the waves in motion about a rock. This Iſaac 'was alſo famous in Italy, for Politian, a contemporary writer, ce-'lebrates him.' The following hymn is given by Glareanus as a ſpecimen of his ſtyle and manner.


CON - - - - - - - - - cep - - - - - - ti - -
CON- cep - - ti - - o Con - - - cep
CON - - cep - - ti- o Con - - cep ti - o
CON - cep - ti - - - o Ma


- o Ma - - ri - æ Ma - ri - æ vir - - -
- - - - - - - ti - o Ma-ri-æ vir - - - - gi-nis quæ
Mari-æ vir - gi - nis quæ nos la - - vit quæ
- ri - - - - - - - - - æ - - - - - - vir-gi - -
- - gi - nis quæ nos la - - - - - - - - vit
nos la - - - - - - - - - - - - - - - - vit à la -
nos la - - - - - - - - - - - - - - - - vit
- - nis quæ nos la - - - - - - - - - vit à la -



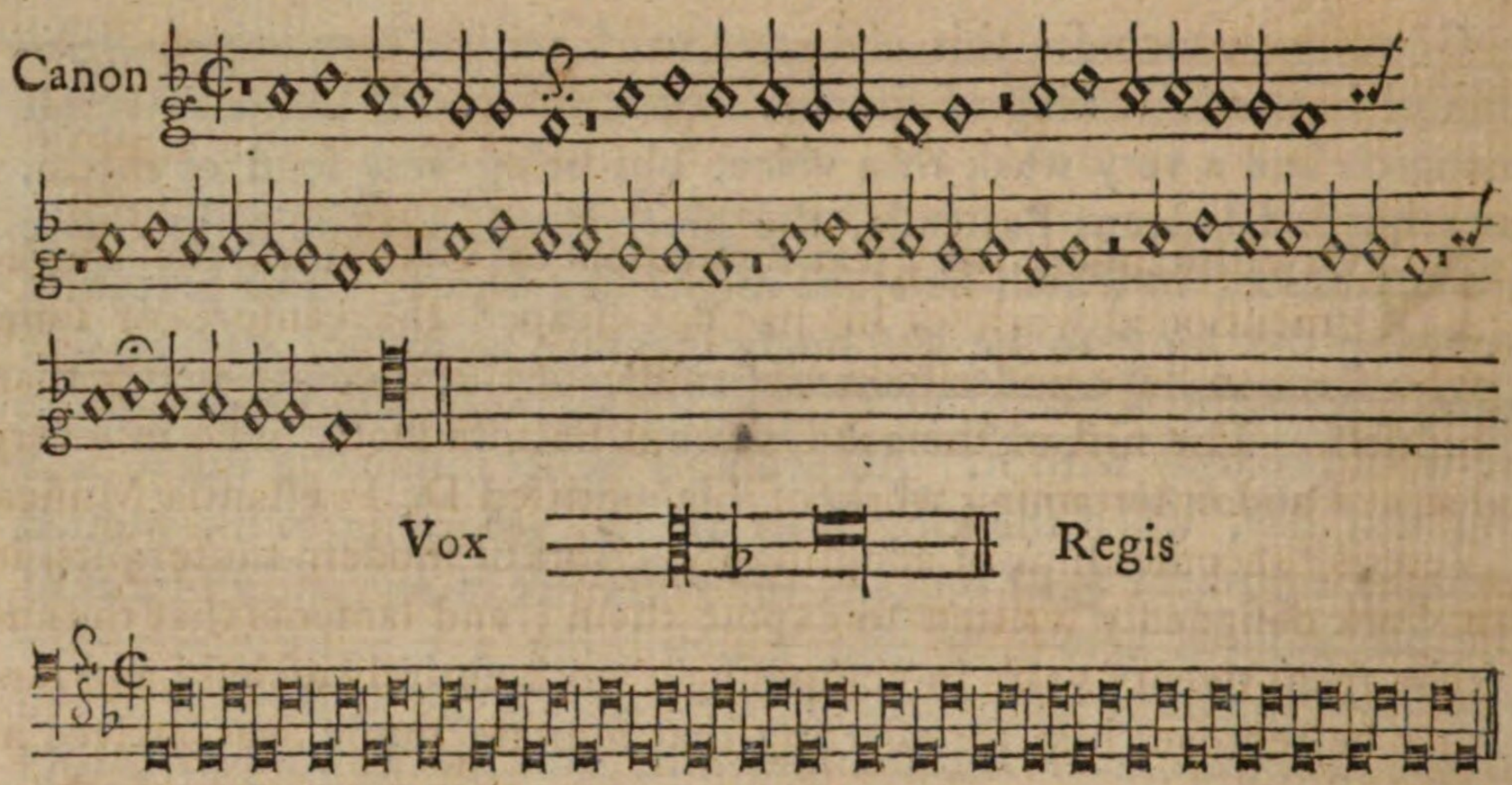
HENRICUS ISAAC

Glareanus concludes this elaborate work with a very curious relation of Lewis XII. king of France, to this effect. It ſeems that that monarch had a very weak thin voice, but being very fond of muſic, he requeſted Iodocus Pratenſis, the precentor of his choir, to frame a compoſition, in which he alone might ſing a part. The precentor knowing the king to be abſolutely ignorant of muſic, was at firſt aſtoniſhed at this requeſt, but after a little conſideration promiſed that he would comply with it. Accordingly he ſet himſelf to ſtudy, and the next day, when the king after dinner, according to his wonted cuſtom, called for ſome ſongs *, the precentor immediately produced the compoſition here ſubjoined, which being a canon contrived for two boys, might be ſung without overpowering the weak voice of the king. The compoſer had ſo ordered it, that the king's part ſhould be one holding note, in a pitch proper for a Contratenor, for that was the king's voice. Nor was he inattentive to other particulars, for he contrived his own part, which was the Baſs, in ſuch a manner, that every other note he ſung was an octave to that of the king, which prevented his majeſty from deviating from that ſingle note which he was to intonate. The king was much pleaſed with the ingenuity of the contrivance, and rewarded the compoſer.

The following is the canon which Iodocus, or, as the French call him, Joſquin or Juſquin, made upon this occaſion.

* The cuſtom of having muſic at meals ſeems to have been almoſt univerſal in the palaces of kings and other great perſonages: Theodoric, king of the Goths, as appears from an epiſtle of his among thoſe of Caſſiodorus, underſtood and loved muſic; and Sidonius Apollinaris, in that epiſtle to his friend Agricola, wherein he gives the character of Theodoric, and deſcribes his manner of living, ſpeaks of the ſounding of the hydraulic organ, and of thoſe perſons who were wont to play on the lyre and other inſtruments, for the entertainment of princes at their meals. Afterwards, and when in conſequence of Guido's improvements, the practice of ſinging became more general, vocal muſic upon theſe occaſions took place of inſtrumental, as appears by the above relation, and the following authentic memorial.

In Aſhmole's Hiſtory of the Order of the Garter, pag 404, is an engraving by Hollar, after a curious limning on vellum, repreſenting the manner of ſitting at dinner of Ferdinand prince of Spain, on the day of his inveſtiture with the habit and enſigns of the order. In this engraving the prince appears ſitting under a canopy with the four commiſſioners of legation, two on each hand of him; on his left are ſervants attending, and on his right two men and a boy, each ſinging out of a muſic paper, and behind them three other perſons, ſuppoſed to be alſo ſinging.



* Anciently princes joined in the choral ſervice, and actually ſang the offices in ſurplices; this is ſaid of Charlemagne, the emperor Otho III. and Henry II. and of Kunigunda, the conſort of the latter, by Luſtig, in his Muſikkunde, pag. 259; and to this purpoſe Bourdelot relates the following ſtory. Lewis IV. being at Tours with his court, about the year 940, ſome of his courtiers entered into the church of St. Martin at the time of ſinging the offices, and were much ſurpriſed to ſee there the count of Anjou, Foulque II. in the row of canons, ſinging the office as they did. The courtiers went and told the king that the count of Anjou was turned prieſt, and the king was diverted at the relation; at which the count was ſo diſguſted, that on the next day he wrote the king a letter, wherein varying the well-known proverb, 'Rex illiteratus, 'aſinus coronatus,' he made uſe of theſe words: 'Sçachez ſire, qu'un roi ſans muſique 'eſt un ane couronné' The author ſays that the Engliſh, during the troubles in France, had the education of this prince, and purpoſely brought him up in ignorance, but that notwithſtanding, he took the reproof in good part, and declared to his courtiers, that they that govern others ſhould be more knowing than thoſe whom they govern. Hiſt. Muſ. et ſes Effets, tom. I. pag. 205. An inſtance of a ſimilar kind is related of Sir Thomas More, viz. that on Sundays, even when he was lord chancellor, he wore a ſurplice, and ſung with the ſingers at the high-maſs and mattins in the church of Chelſey, which, ſays the relater, 'the duke of Norfolk on a time finding, ſayd, God bodie, God bodie, my lord 'chauncelor a pariſh clarke! you diſgrace the king and your office.' To which his lordſhip anſwered in the words of David, 'Vilior fiam in occulis meis.' Life of Sir Thomas More by his great-grandſon Thomas More, Eſq. pag. 179. The ſame ſtory, with a little variation, is related in the life of Sir Thomas More, written by William Roper, and publiſhed by Hearne, pag. 29.

CHAP.

CHAP. IV.

NOtwithſtanding the great reputation of Glareanus, the above-mentioned work of his has not eſcaped the cenſures of ſome who ſeem to have underſtood the muſic of the ancients better than himſelf. The firſt of theſe is Giovanni Battiſta Doni, who in a very learned and entertaining work of his, intitled De Præſtantia Muſicæ Veteris *, accuſes him of adopting the errors of modern muſurgiſts, in a work deſignedly written to expoſe them; and laments that the author ſpent twenty years in compoſing a work entirely uſeleſs; and farther he reproves him for aſſerting that figurate muſic was arrived at perfection in his time, when it was notorious that it had not then been in uſe above a hundred years, and muſt in the nature of things have been ſuſceptible of ſtill farther improvement.

Salinas alſo, though he bears a very honourable teſtimony to his erudition, has pointed out ſome moſt egregious errors of Glareanus in the Dodecachordon, particularly one in the tenth chapter of his firſt book, where he aſſerts the ſemitone MI FA to be the leſſer ſemitone, than which he ſays there cannot be any thing ſaid more abhorrent to the judgment of ſenſe and reaſon. He enumerates ſeveral other miſtakes in this work, but inſiſts moſt on his conſtitution of twelve modes, which he not only aſſerts are not taken according to the doctrine of the ancients, but adds that he did by no means underſtand the ancient modes; and for this opinion of his, Salinas gives as a reaſon the confeſſion of Glareanus himſelf, that he had never red the three books of Ptolemy, nor thoſe of Ariſtoxenus, nor Manuel Bryennius, nor indeed any of the ancient Greek authors †.

After ſo ſevere a cenſure as this, it might ſeem like heaping diſgrace on the memory of this author to declare the opinion of other writers with reſpect to his work; but there is a paſſage in the notes of Meibomius on Euclid, which it would be an injury to hiſtorical truth to ſuppreſs. It may be remembered that in a foregoing page Glareanus is ſaid to have aſſerted that the word Tone was ſcarce uſed to ſignify Mode till the time of Boetius, and that the obſtinacy of ignorant people had compelled him in the Dodecachordon to accept it in

* Pag. 17. † De Muſica, lib. iv. cap. xxxi. pag. 225.

that ſenſe. In anſwer to this Meibomius ſays, and indeed with great ingenuity demonſtrates, that the term was uſed by the ancients, and Euclid in particular, long before the time of Boetius, and gives as a reaſon for it, that originally the modes were three, namely, the Dorian, the Phrygian, and the Lydian; that theſe, being a ſuperoctave tone diſtant from each other in ſucceſſion, acquired the name of Tones; and that this term, being once recognized, was applied to the other of the modes, even though ſome of them were removed from thoſe that next preceded them by a leſs interval, namely a Semitone. The introduction of Meibomius to his argument is ſevere, but curious: 'A certain very learned Switzer, but an infant in ancient muſic, ſet 'himſelf in the front of thoſe who maintain this opinion, one Gla-'reanus, who, in lib. II. cap. ii. of his book, diſputes thus, &c.

To ſay the truth of the Dodecachordon, it is more to be regarded for the claſſical purity of its ſtyle, than for the matter contained in it; though with reſpect to the former, it is ſo very prolix, that is is very difficult to give the ſenſe of the author in terms that would not diſguſt a modern reader; not to ſay that it abounds with egotiſms and digreſſions, which detract from the merit of it even in this reſpect; but when we conſider the ſubſtance of the work, and reflect on the very many erroneous opinions contained in it, the author's confeſſed ignorance of the ſentiments of the ancients, more eſpecially Ptolemy, with reſpect to the modes, and his endeavour to eſtabliſh his hypotheſis of twelve modes upon a foundation that has given way under him; when all this is conſidered, the authority of Glareanus will appear of very little weight in matters relating either to the muſic of the ancients, or that ſyſtem which is the foundation of modern practice.

In another reſpect this work muſt be deemed a great curioſity, for it contains a number of compoſitions of ſome of the moſt eminent muſicians of the ſixteenth century, many whereof are of that kind of muſic, in which leſs regard is paid to the melody than to the harmony and curious contexture of the ſeveral parts, and in this view of them they are as perfect models as we may ever hope to ſee. And beſides this, their intrinſic merit, they are to be eſteemed on the ſcore of their antiquity; for, excepting a few examples contained in the writings of Franchinus, they are the moſt ancient muſical compoſitions in ſymphony any where extant in print.

But

But here it is to be noted, that the muſical compoſitions of theſe times derive not the leaſt merit from their being aſſociated to words; nor does it appear that the authors of them had an idea of any power in muſic, concurrent with that of poetry, to move the paſſions. This appears in their choice of thoſe hymns and portions of ſcripture to which muſical notes are by them moſt frequently adapted, which, excepting the Miſerere, De Profundis, Stabat Mater, Regina Cæli, and a few others, have nothing affecting in the ſentiment or expreſſion, but are merely narratory, and incapable, with all the aids of melody and harmony, to excite joy, devotion, pity, or, in ſhort, any other of thoſe affections of the mind which are confeſſedly under the dominion of muſic. To give a few inſtances of this kind; in the ſecond book of the Dodecachordon is the Nicene Creed in the Æolian mode, as it is there called; and in the third is the genealogy of Chriſt, as it ſtands in the firſt chapter of St. Matthew's Goſpel, ſet to muſic by Iodocus Pratenſis, and given as an exemplar of the Hypophrygian. Doni has mentioned this latter as an evidence of barbariſm, and the ignorance of the muſicians of thoſe times with reſpect to the power and efficacy of their own art. But this defect, namely, the want of energy in their compoſitions, was but the conſequence of thoſe rules which ſuch writers as Glareanus had preſcribed to them, and theſe were of ſuch a kind as to exclude all diverſity of ſtyle: no man could ſay this or that maſs or hymn is the compoſition of Juſquin or Clement, of Gerard, of Andrew, or Gregory; they were all of the ſame tenor, and ſeemed as if caſt in one mould. In ſhort, in the compoſition of muſic to words, two things only were attended to, the correſpondence of the notes, in reſpect to time, with the metre or cadence of the ſyllables, and the rules of harmony, as they referred to the ſeveral modes. Whoever is ſuſceptible of the power of muſic, is able to judge how much it muſt have ſuffered by this ſervile attention to the ſuppoſed practice of the ancients; and will clearly ſee that it muſt have ſuſpended the exerciſe of the inventive faculty, and in ſhort held the imagination in fetters.

From hence it appears that two things are to be objected to the compoſitions of the fifteenth, and the beginning of the ſixteenth century, namely, a choice of words for the ſubjects of muſical compoſitions, by which no paſſion of the human mind can be either excited

or allayed, and the want of that variety, and thoſe diſcriminating characteriſtics of ſtyle and manner, which are looked for in the compoſitions of different maſters.

Theſe defects in the muſic of which we are now ſpeaking, are in ſome meaſure to be accounted for by the want of that union and connexion between muſic and poetry, which was effected by the invention of the muſical drama; in the conduct whereof the compoſers conſidered their art as ſubſervient to that of the poet, and laboured at a correſpondence of ſentiment between their muſic and the words to which it was adapted: and hence we are to date the origin of pathetic muſic; and were the pathetic the only characteriſtic of fine muſic, we might pronounce of that of Iodocus Pratenſis Okenheim, and others their contemporaries, that it was very little worth, and ſhould reſolve thoſe effects which were wrought by it into novelty, and the ignorance of its admirers.

But whoever is capable of contemplating the ſtructure of a vocal compoſition in a variety of parts, will find abundant reaſon to admire many of thoſe which Glareanus has been at the pains of preſerving, and will diſcover in them, fine modulation a cloſe contexture and interchange of parts, different kinds of motion judiciouſly contraſted; artful ſyncopations, and binding concords with diſcords ſweetly prepared and reſolved; points that inſenſibly ſteal on the ear, and are diſmiſſed at proper intervals; and ſuch a full harmony reſulting from the whole, as leaves the ear nothing to expect or wiſh for: and of theſe excellencies Mr. Handel was ſo ſenſible, that he could never object to the compoſitions of this period any defect but the ſimplicity of the melody, the reſtraints on which have been ſhewn to ariſe from what were then deemed the fundamental precepts of muſical compoſition.

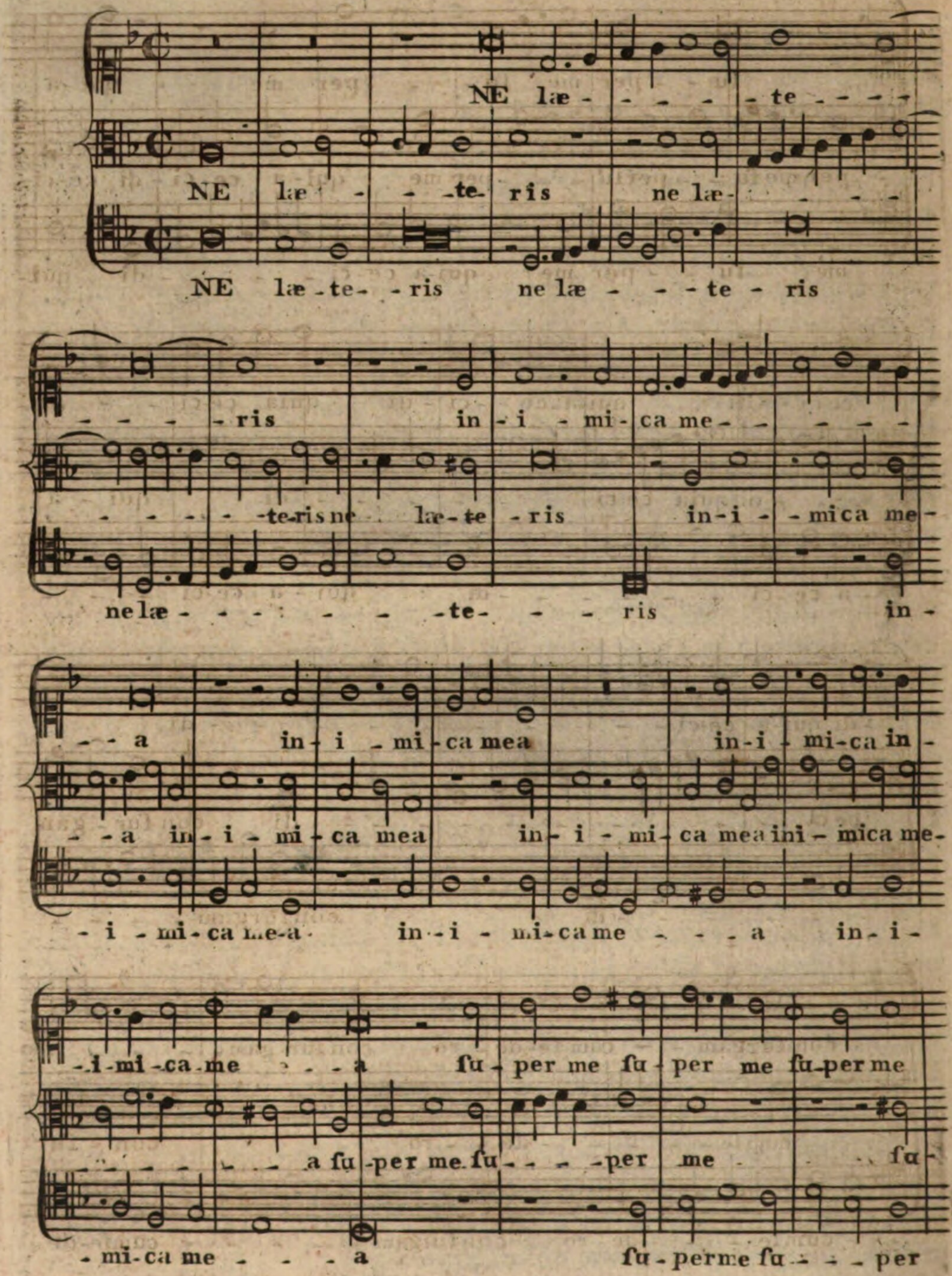
It is eaſy to diſcover that the muſic here ſpoken of was calculated only for learned ears. Afterwards, when the number of thoſe who loved muſic became greater than of them that underſtood it, the gratification of the former was conſulted, paſſages were invented, and from theſe ſprang up that kind of modulation called air, which it is as difficult to define, as to reduce to any rule: this the world were ſtrangers to till they were taught it by the Italian maſters, of the moſt eminent of whom, and the ſucceſſive improvements made by them, an account will hereafter be given.

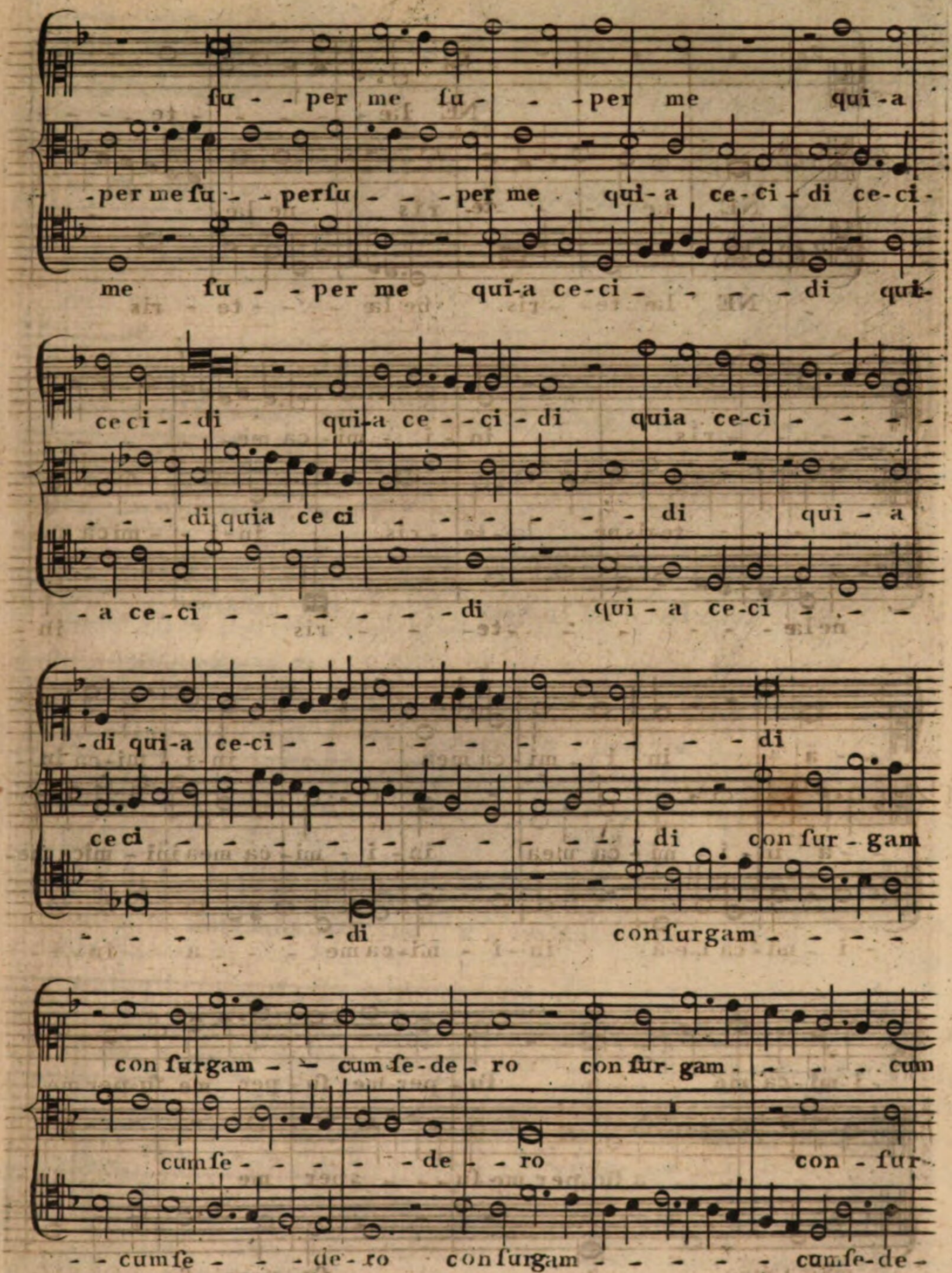
It

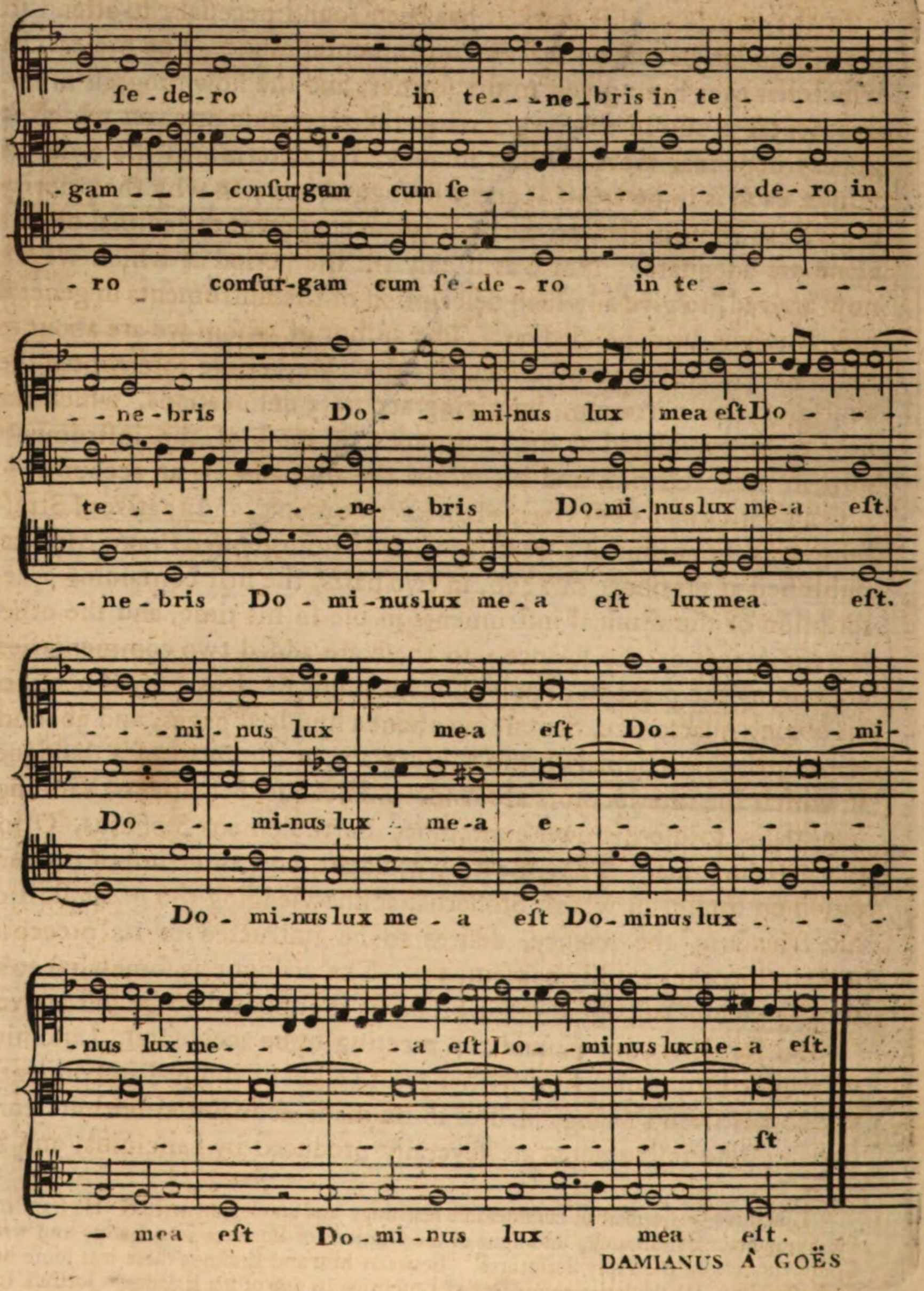
It may be remembered that in the account of Glareanus above given, very honourable mention is made of a learned and ingenious Portugueſe, a common friend of him and Eraſmus; the following is his ſtory.

DAMIANUS A GOËS, a Portugueſe knight, diſtinguiſhed in the ſixteenth century for his learning and other accompliſhments, was chamberlain to Emanuel king of Portugal, to whom, as alſo to his ſucceſſor, he ſo recommended himſelf, that he was by them ſeverally employed in negociations of great moment at foreign courts, particularly in France, Germany, and in the Low Countries, and in Poland. During the time of his abode in Italy he contracted a friendſhip with the Cardinals Bembo, Sadolet, and Madruce; and while he was reſident in the Low Countries married Jane d' Hargen, of the houſe of Aremberg, with whom he led an eaſy, quiet, and pleaſant life. He loved poetry and muſic, compoſed verſes, ſung well, and was in general eſtimation among the learned. Nor was he more celebrated for his learning and ingenuity than for his perſonal valour and ſkill in military affairs, which he teſtified in the defence of the city of Louvain in 1542, when it was beſieged by the French. From this important ſervice he was recalled into Portugal to write the hiſtory of that kingdom, but he lived not to finiſh it; for in the year 1596, being in his ſtudy, and, as it is imagined, ſeized with a fit, he fell into the fire, and was found dead, and his body half conſumed. Of his works there are extant, Legatio magni Indorum Imperatoris ad Emanuelem Luſitaniæ Regem, anno 1513. Fides, Religio, Moreſque Æthiopum. Commentaria Rerum Geſtarum in Indiâ à Luſitanio. The Hiſtories of Emanuel and John II. kings of Portugal; and a Relation of the Siege of the City of Louvain. In the courſe of his travels he made a viſit to Glareanus at Friburg, and there contracted a friendſhip with him and Eraſmus, of which the former in his Dodecachordon ſpeaks with great ſatisfaction. Eraſmus acknowledges the receipt of a very handſome preſent from Damianus in one of his Epiſtles; and Damianus, in one to him, tells him that he ſhould be glad to print his works at his own expence, and if he outlived him to write his life *. In muſic he was eſteemed equal to the moſt eminent maſters of his time. The following hymn of his compoſition is publiſhed in the Dodecachordon.

* Jortin's Life of Eraſmus, vol. I. pag. 537, 574.


NE læ - - - - - te - - - -
NE læ - - - te- ris ne læ- - - - -
NE læ - te- - ris ne læ - - - te - ris
- - - - ris in - i - mi - ca me- - - - -
- - - - - te-ris ne læ-te - ris in-i - mica me-
ne læ - - - : - - - te- - - ris in -
- - a in - i - mi - ca mea in-i - mi-ca in -
- - a in - i - mi - ca mea in - i - mi - ca mea ini - mica me-
- i - mi - ca me-a in - i - mi - ca me - - - a in - i -
-i-mi-ca-me - - - a fu - per me fu - per me fu-per me
- - - - - - - a fu - per me fu - - - - per me - - - fu -
- mi - ca me - - - a fu - per me fu - - - per


fu - - per me fu - - - per me qui - a
- per me fu - - per fu - - - per me qui - a ce - ci - di ce - ci -
me fu - - per me qui-a ce-ci - - - - di qui-
ce ci - - di qui-a ce - - ci - di quia ce-ci - - - -
- - - di quia ce ci - - - - - - - di qui - a
- a ce - ci - - - - - - - di qui - a ce-ci - - -
- di qui-a ce-ci - - - - - - - - - - di
ce ci - - - - - - - - - - - - - di con fur - gam
- - - - - - - di confurgam - - - -
con furgam - - cum fe - de - ro con fur - gam - - - - cum
cum fe - - - - - de - - ro con - fur -
- - cum fe - - - de - ro confurgam - - - - - cum fe - de -

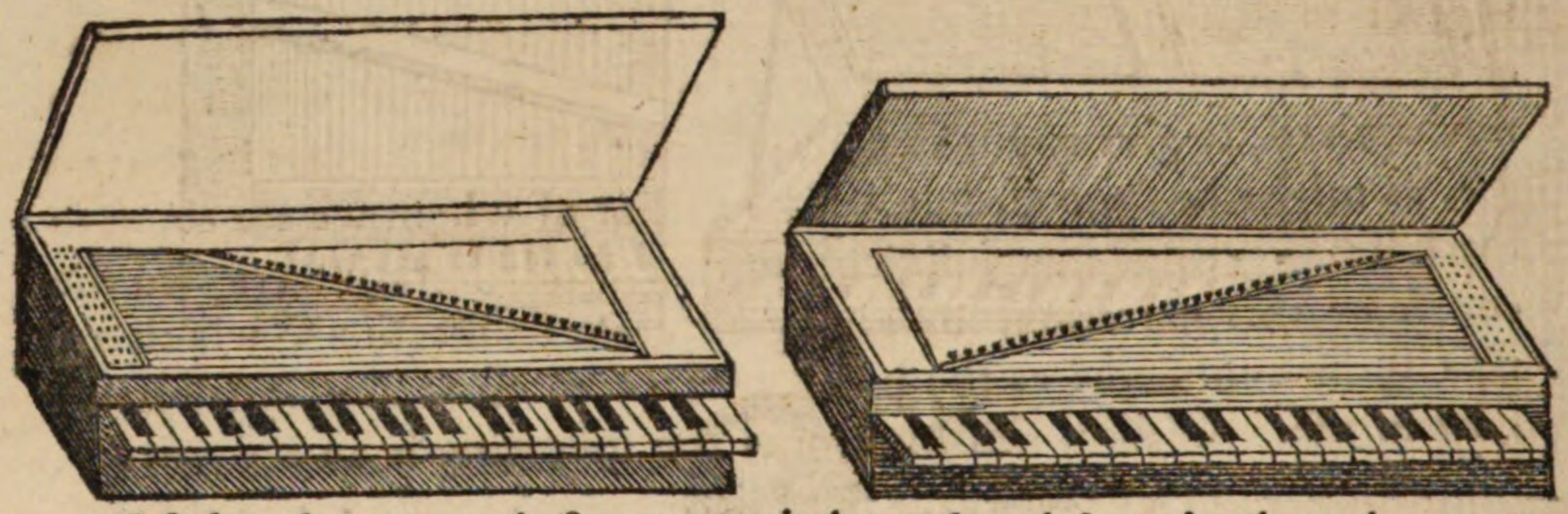

fe - de - ro in te - - ne - bris in te - - - -
- gam - - - confur gam cum fe - - - - - - - de - ro in
- ro confur - gam cum fe - de - ro in te - - - - - -
- - ne - bris Do - - - mi - nus lux mea eft Do - - -
te - - - - - - - ne - - bris Do - mi - nus lux me - a eft.
- ne - bris Do - mi - nus lux me - a eft lux mea eft.
- - - mi - nus lux me - a eft Do - - - - - mi -
Do - - - mi - nus lux me - a e - - - - - - - -
Do - mi - nus lux me - a eft Do - minus lux - - - -
- nus lux me - - - - - a eft Lo - - mi nus lux me - a eft.
- ft
- mea eft Do - mi - nus lux mea eft.

In the courſe of this work it has been found neceſſary to attend to the diſtinction between vocal and inſtrumental muſic. The preference which has ever been given to the former, and the ſlow progreſs of inſtrumental muſic in thoſe ages when the mechanic arts, on which it greatly depends, were in their infancy, has determined the order in which each is to be treated, and will ſuggeſt a reaſon why the priority is given to that ſpecies, to the performance whereof the animal organs alone are adequate. Nor was it eaſy till the period at which we are now arrived, to give any ſuch deſcription of the inſtruments in general uſe, as might be depended on. The author of whom we are about to ſpeak has prevented many difficulties that would have interrupted the courſe of this narration, by giving accurate delineations, which are now to be conſidered as the prototypes of moſt of the inſtruments now in uſe. Of him and his works the following is an account.

OTTOMARUS LUSCINIUS, a Benedictine monk, and a native of Straſburg, was the author of a treatiſe intitled Muſurgia, ſeu Praxis Muſicæ, publiſhed at Straſburg in 1536, in two parts, the firſt containing a deſcription of the muſical inſtruments in uſe in his time, and the other the rudiments of the ſcience; to theſe are added two commentaries, containing the precepts of polyphonous muſic*. It is a ſmall book, of an oblong quarto ſize, containing about a hundred pages, and abounds with curious particulars; the Muſurgia is in the form of a dialogue, in which the interlocutors are Andreas Silvanus, Sebaſtianus Virdung, ſive malis, to uſe his own expreſſion, Bartholomeus Stoflerus, Ottomarus Luſcinius. They meet by accident, and enter into a converſation on muſic, in which Stoflerus, acknowledging the great ſkill of his friend in the ſcience, deſires to be inſtructed in its precepts, which the other readily conſents to. The dialogue is ſomewhat aukwardly conducted, for though Stoflerus is ſuppoſed to be juſt arrived from a foreign country, and the meeting to be accidental, Luſcinius is prepared to receive him with a great baſket of muſical inſtruments, which his friend ſeeing, deſires to be made acquainted with its contents. The inſtruments are ſeverally produced by Luſcinius, and he

* Luſcinius was a man of conſiderable learning, and an elegant writer. He tranſlated the Sympoſiacs of Plutarch, and ſome of the Orations of Iſocrates into Latin, and wrote Commentaries on the Holy Scriptures. Between him and Eraſmus there was ſome miſunderſtanding, for the latter complains of Luſcinius in one of his Epiſtles. Jortin's Life of Eraſmus, vol. II. pag. 723.

complies with the requeſt of his friend by a diſcourſe, which is no other than a lecture on them. The merit of this book is greatly enhanced by the forms of the ſeveral inſtruments deſcribed in it, which are very accurately delineated, and are here alſo given. In the firſt claſs are the plectral inſtruments, exhibited in this and the following page.

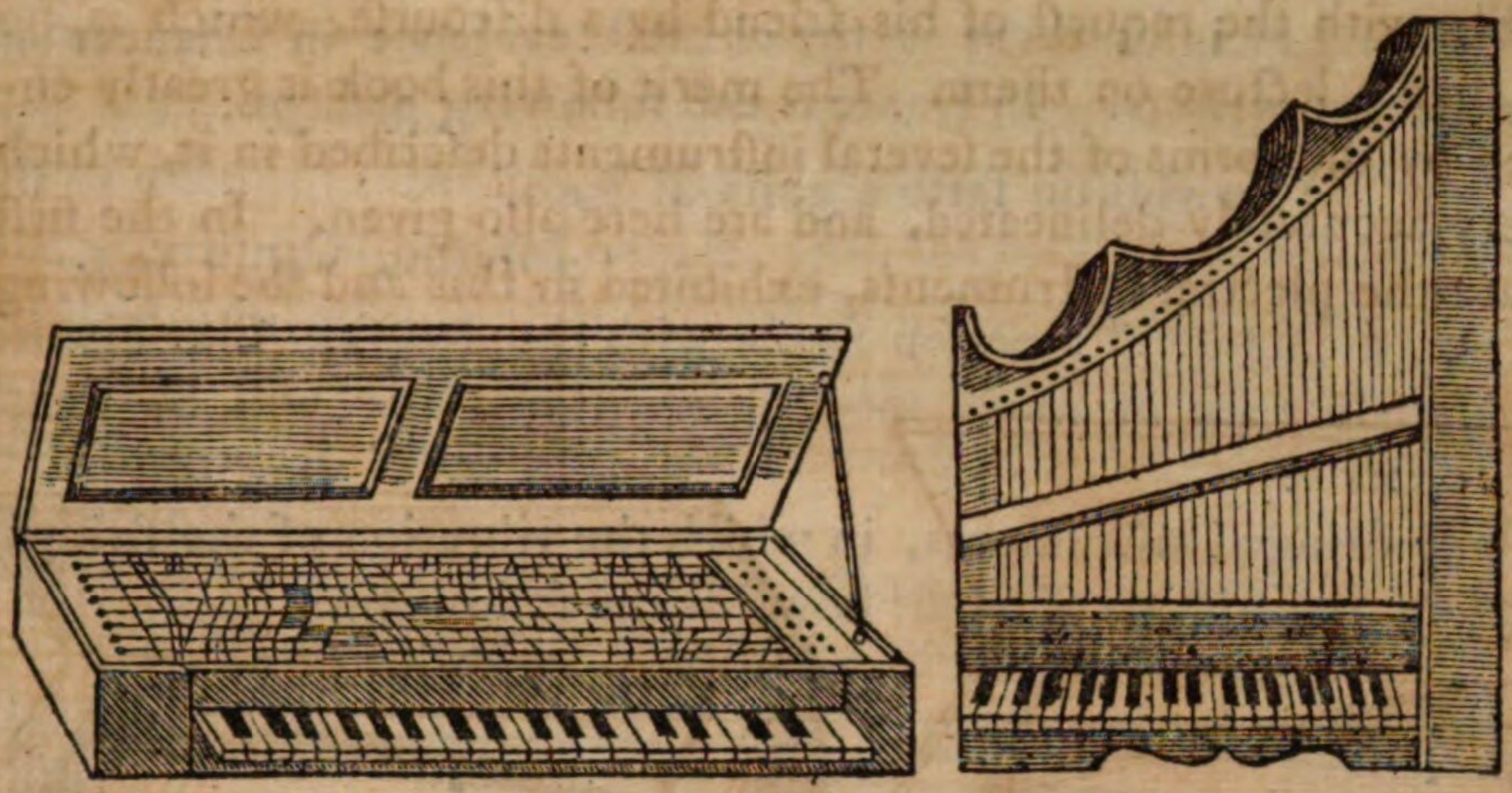


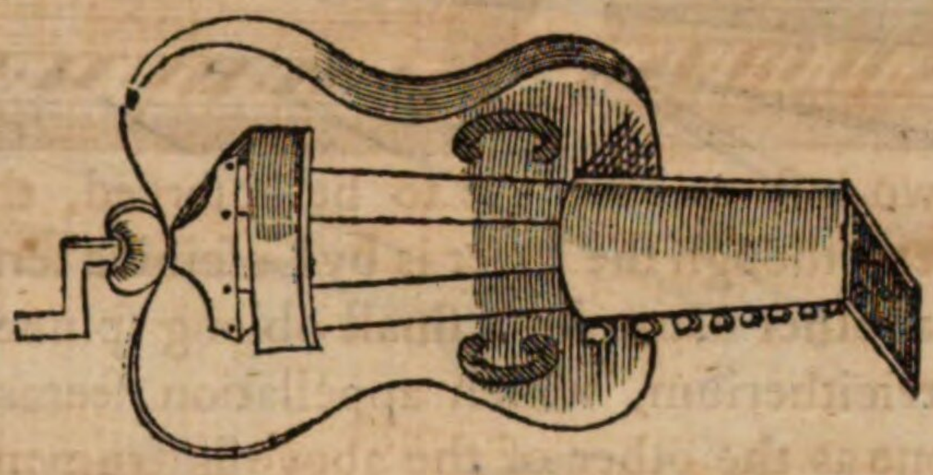
Of the above two inſtruments it is to be obſerved, that they are both in fact Spinnets, though the latter is by Luſcinius termed a Virginal, which is but another name for a ſmall oblong ſpinnet. Scaliger ſpeaks of the Clavicitherium, which appellation ſeems to comprehend as well the one as the other of the above inſtruments, as being much more ancient than the triangular ſpinnet, or the harpſichord; and indeed the latter ſeem to be an improvement of the former.

The firſt of the three following inſtruments, called by Luſcinius a Clavichord, and by others ſometimes a Clarichord, is uſed by the nuns in convents; and that the practitioners on it may not diſturb the ſiſters in the dormitory, the ſtrings are muffled with ſmall bits of fine woollen cloth.

The Clavicimbalum, the next in poſition to it, is no other than the harpſichord, Clavicimbalum being the common Latin name for that inſtrument; the ſtrings are here repreſented in a perpendicular ſituation; and there is good reaſon to ſuppoſe that the harpſichord was originally ſo conſtructed, notwithſtanding that the upright harpſichord has of late been obtruded upon the world as a modern invention. There is a very accurate repreſentation of an upright harpſichord in the Harmonici of Merſennus, viz. in the tract entitled De Inſtrumentis Harmonicis, lib. I. prop. xlii. and alſo in Kircher.

The





The laſt of the above three inſtruments is the Lyra Mendicorum, exhibited by Merſennus and Kircher; the ſtrings are agitated by the friction of a wheel, which either is or ſhould be rubbed with powder of roſin; all theſe he ſays have chords, which being touched with keys, make complete harmony.

There are others he ſays that require to be ſtopped at certain diſtances by the fingers, and of theſe he gives the following inſtrument, which he calls Lutina, and ſeems to be a ſmall lute or mandolin, as an example.

As to the above inſtrument, both the name and the ſize import that it is a diminutive of its ſpecies: that the lute was in uſe long before

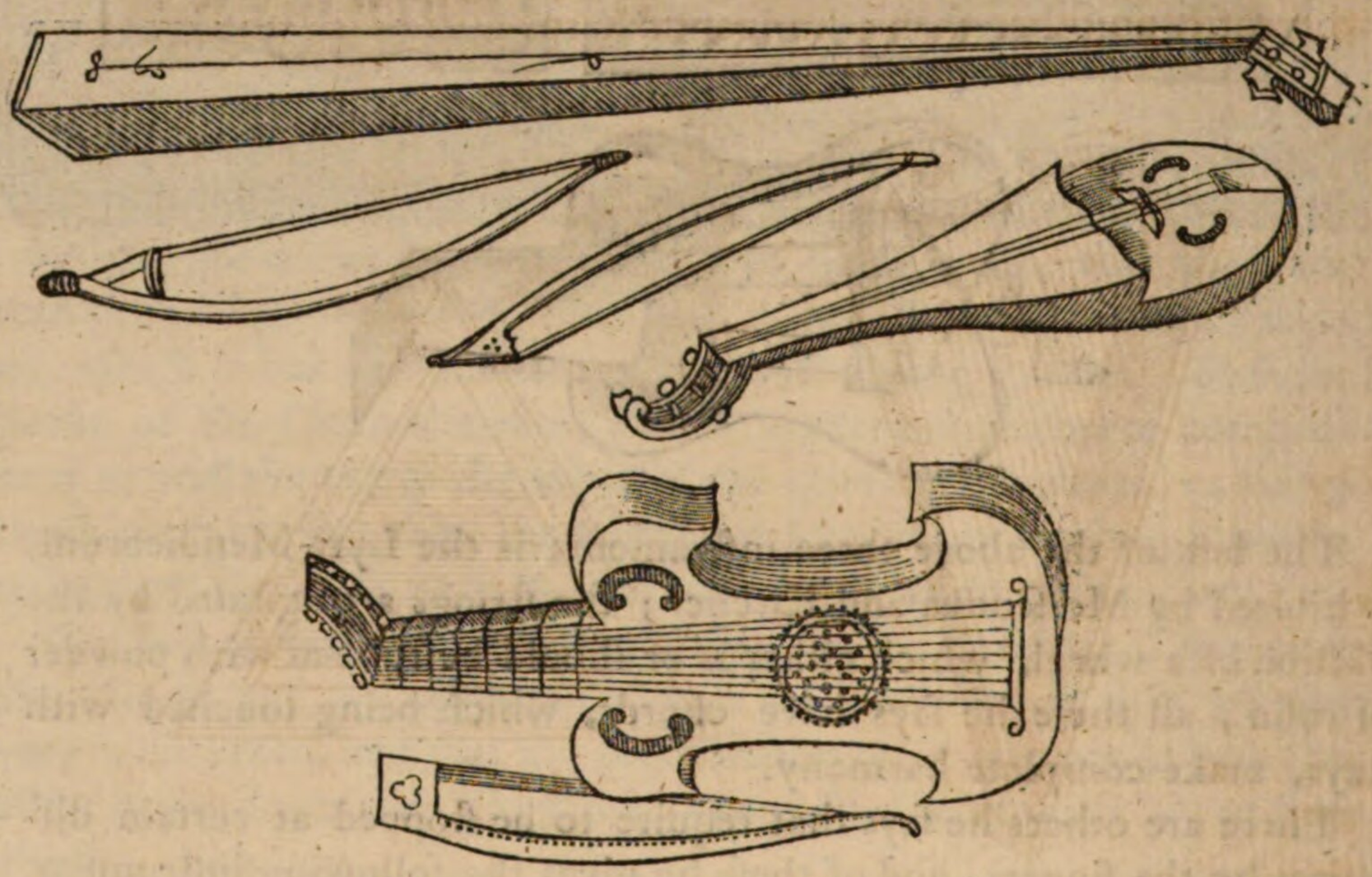
the time of Luſcinius there is the cleareſt evidence in Chaucer and other ancient writers. In Dante is the following paſſage :

‘ Io vidi un fatto à guiſa di liuto,’

Inferno, Canto xxx.

to denote the figure of a perſon ſwoln with the dropſy. The Theorbo and Arch-lute are of more modern invention, and will be ſpoken of hereafter *.

Thoſe ſtringed inſtruments, in which the vibration of the ſtrings is cauſed by the friction of a hair bow, as the following,



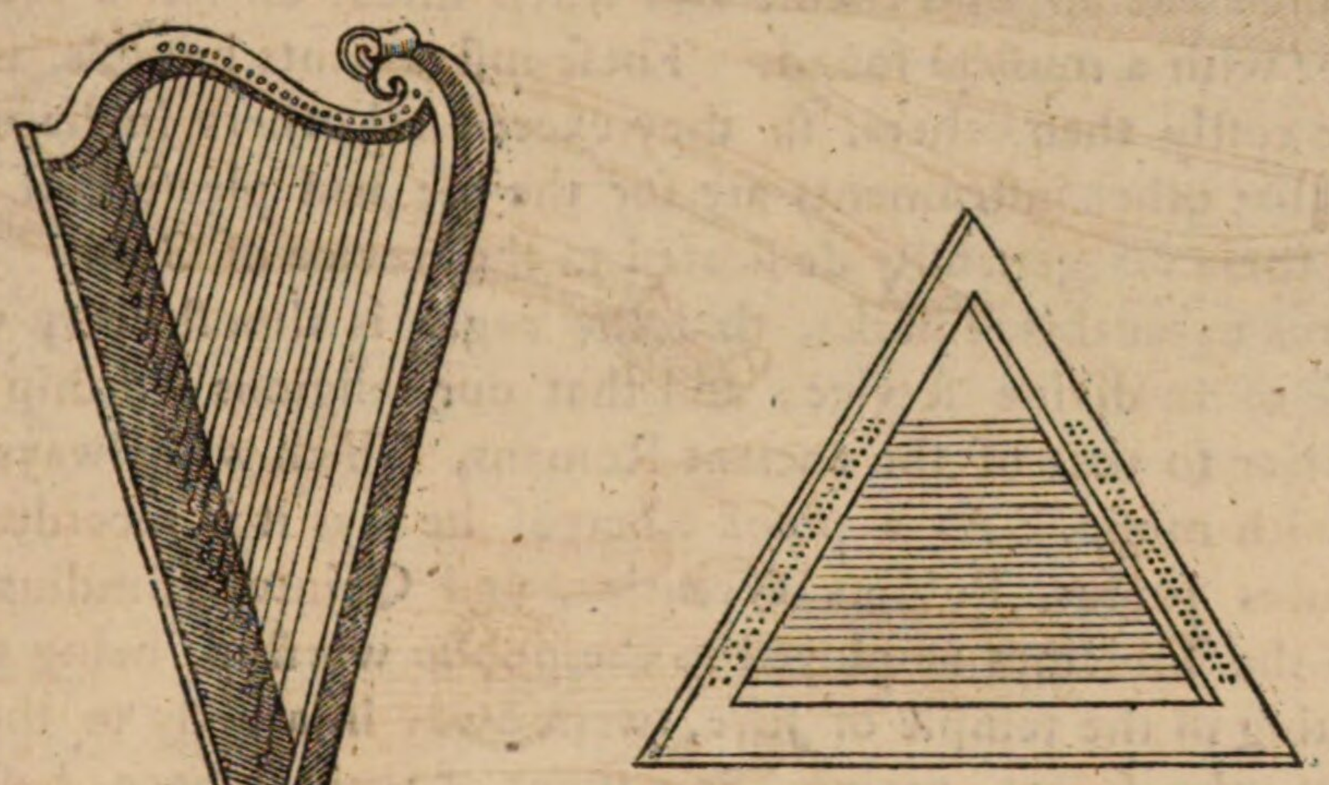
* Salinas aſſerts that the inſtruments of the above claſs take the name of lute from their Halieutic or Boat-like form. De Muſica, lib II. cap. xxi. It ſeems that the word Αλιευς [Alieus] is uſed by Homer and Plutarch ; by the one as applying to a fiſherman, by the other for a particular ſpecies of fiſh, vide Scap. Lex. Art. Αλς, and Leuto is the Italian word for a lute : the etymology is ſingular, and wants authority, and is the rather to be doubted, becauſe Vincentio Galilei in the moſt expreſs terms aſcribes the invention of the lute to the Engliſh, and adds that in England lutes were made in great perfection, though ſome perſons in his time gave the preference to thoſe made in the neighbourhood of Breſcia.

The ſame author obſerves that the lute is but little uſed in Germany, and gives this ſtrange reaſon for it, that that country is ſo cold, that the inhabitants cannot ſtir out of their rooms, which are heated with ſtoves, for eight months in the year. By this it ſhould ſeem that no perſon who does not go much abroad can be a proficient on the lute. He had never heard perhaps that Luther, who lived much in his ſtudy, played very finely on this inſtrument ; and that upon his being ſummoned to render an account of his doctrines before the diet of Worms, in order to compoſe and calm his mind, he ſpent the greater part of the night preceding his appearance there, at his lute.

con-

conſtitute, in the order obſerved by Luſcinius, another claſs; the firſt of theſe inſtruments is a Monochord, for a reaſon, which it is very difficult to diſcover, called the Trumpet Marine. The ſecond, though of a very ſingular form, can be no other than the treble viol or the violin, for ſo Ludwig explains the term Geig *; and the third is clearly a ſpecies of the Chelys or baſs viol. The elder Galilei is of opinion that this inſtrument was invented by the Italians, or rather in particular by the Neapolitans †.

In another claſs he places thoſe inſtruments in which every chord produces a ſeveral ſound, as do for example the following, the latter whereof is no other than a horizontal harp.



The inſtrument hereunder delineated correſponds exactly with the modern dulcimer; but Luſcinius ſays it is little eſteemed, becauſe of the exceeding loudneſs of its ſound. The name given by him to it is Hackbret, a word which in the German language ſignifies a Hackboard, i. e. a chopping-board uſed by cooks ‡, to which it bears an exact reſemblance. It is ſtruck with two ſmall ſticks.

* Vide Jun. Etymol. Angl. Voce GIGGES. This word ſuggeſts the derivation of that other, JIGG, the name of an air or tune peculiarly adapted to the inſtruments of this claſs.

† Dial. dell Muſ. pag. 147.

‡ Ludwig's German Lexicon.

After

After having briefly mentioned theſe inſtruments, Luſcinius proceeds to deſcribe thoſe from which ſound is produced by the means of air; thoſe he ſays claim the firſt place that are acted upon by bellows, which force the air into them, and when filled, anſwer a touch of the finger with a muſical ſound. Theſe inſtruments he adds, as they are more coſtly than others, ſo they exceed all others in harmony. He ſays that other inſtruments are for the uſe and pleaſure of men, but that theſe are generally dedicated to the ſervice of God.

Stoſſerus upon this remarks, that the organ is almoſt every where made uſe of in divine ſervice; and that our religious worſhip is no way inferior to that of the ancient Romans, which was always celebrated with muſic. As a proof whereof he ſays it is recorded that when Caius Junius, Publius Terentius, and Quintus Æmilius were conſuls, the Tibicines employed in the public worſhip, being prohibited eating in the temple of Jove, went away in a body to the city of Tibur; the ſenate, growing impatient of their abſence, beſought the inhabitants of that city to give them up, and the Tibicines were ſummoned to appear in the ſenate-houſe, but they refuſed to obey. Upon this the Tiburtines had recourſe to a ſtratagem; they invited them to a muſical entertainment, and made them drunk, and while they were aſleep threw them into a waggon and ſent them to Rome, and on the morrow they found themſelves in the midſt of the Forum. The populace hearing of their arrival ran to meeet them, and by their tears, and an aſſurance that they ſhould be permitted to eat in the temple of Jove, prevailed on them to return to their duty.

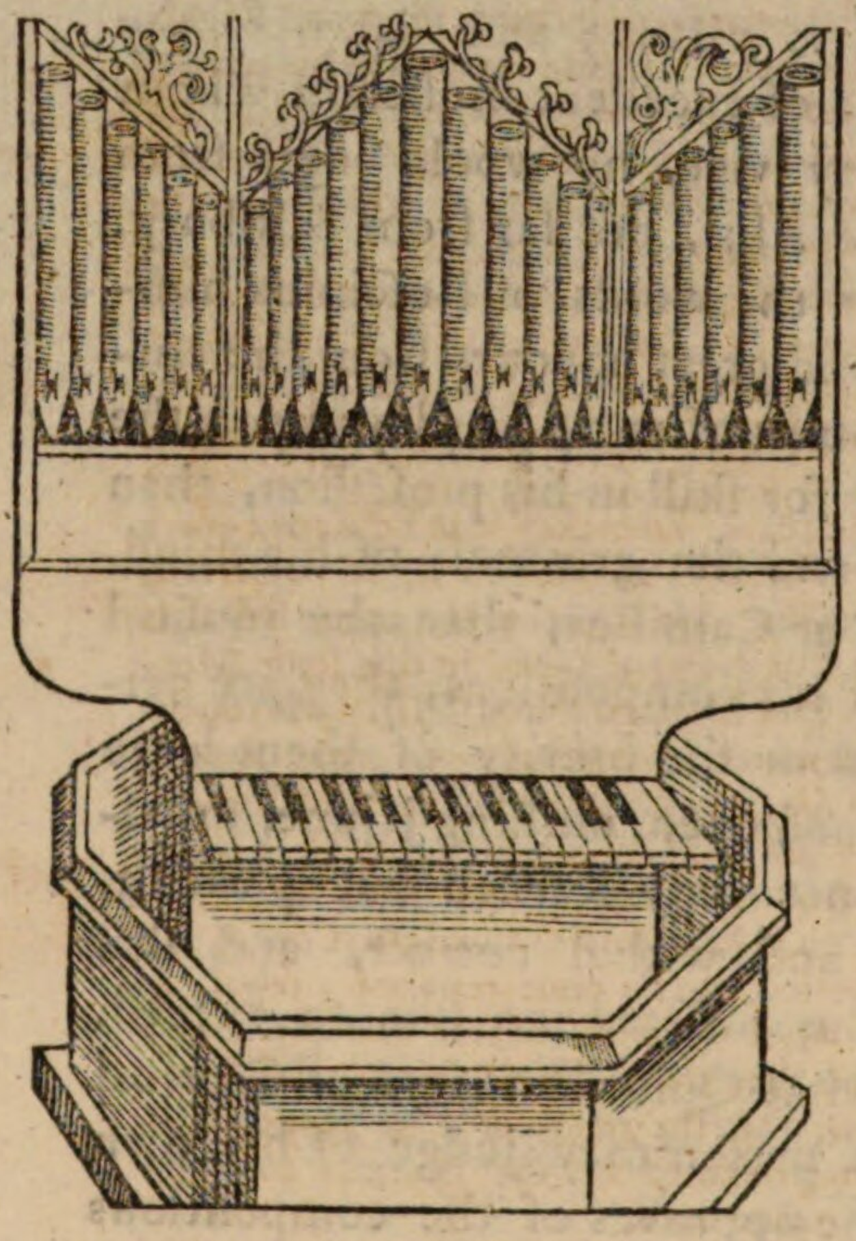
This relation of Stoſſerus leads him to aſk the opinion of his friend upon this queſtion, whether muſic has a tendency to corrupt the minds of thoſe that apply themſelves cloſely to the ſtudy of it, or not?

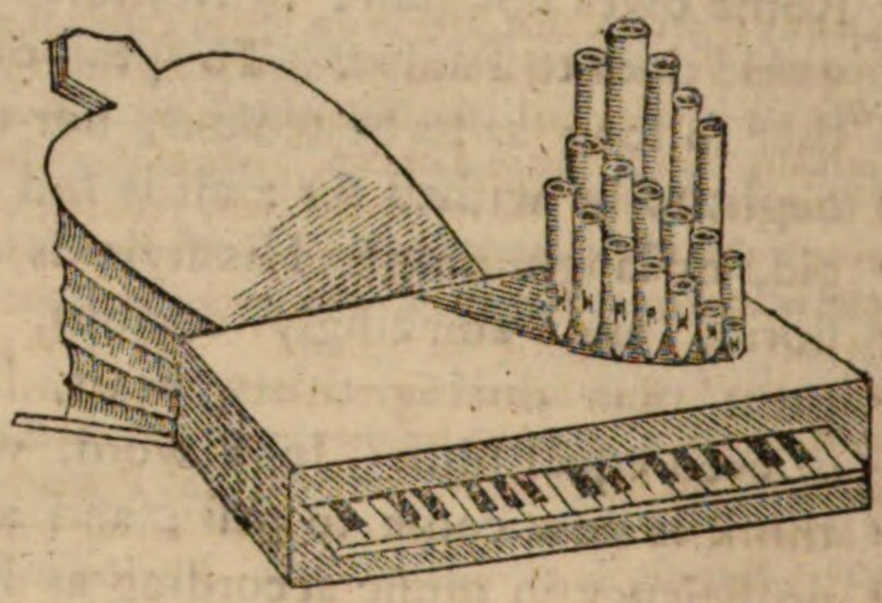
To

To this Luſcinius anſwers, that no one was ever yet ſo ſenſeleſs as to ſeparate muſic from the other liberal arts, the great end whereof is to recommend integrity of life. He adds that the Pythagoreans deemed it one of the chief incentives to virtue; and that were any perſon of his time to make a catalogue of excellent muſicians whom muſic itſelf had eſtranged from every vice, he would begin from Paul Hofhaimer, a man born in the Alps, not far from Saltſburg. But his character will be beſt given in the words of Luſcinius himſelf, which are theſe: 'He has received great honours from the emperor Maximilian, whom he delights as often as he plays upon the organ. Nor is he more remarkable for ſkill in his profeſſion, than for the extenſiveneſs of his genius, and the greatneſs of his mind. Rome owes not more to Romulus or Camillus, than the muſical world does to Paulus. To ſpeak of his compoſitions, they are neither ſo long as to be tedious, nor does the brevity of them leave ought to be wiſhed for: all is full and open, nothing jejune, or frigid, or languiſhing. His ſtyle is not only learned but pleaſant, florid, and amazingly copious, and withal correct, and this great man during thirty years, has ſuffered no one to exceed, or even equal him. In a word, what Quintilian ſays of Cicero I think is now come to paſs; and a perſon may judge of his own proficiency in muſic according as he approves of the compoſitions of Paul, and labours day and night to imitate them. This Paul has had many diſciples, who are every where very honourably ſupported, and conduct our church in large cities and public places. Of theſe there are ſeveral, whom I am very intimate with, and reverence for their great ingenuity and purity of manners, to wit, Johannes Buſchner, at Conſtance, Joannes Kotter, Argentius of Bern, Conrade of Spires, Schachingerus of Padua, Bolfgangus of Vienna, Johannes Colonienſis, at the court of the duke of Saxony, and many others, whom I paſs over, as having no intimacy with them; I think it is of great importance in delivering the precepts of any art to give an account of its ſeveral profeſſors, that a learner may know whom he ought to imitate, and whoſe examples he ſhould follow.'

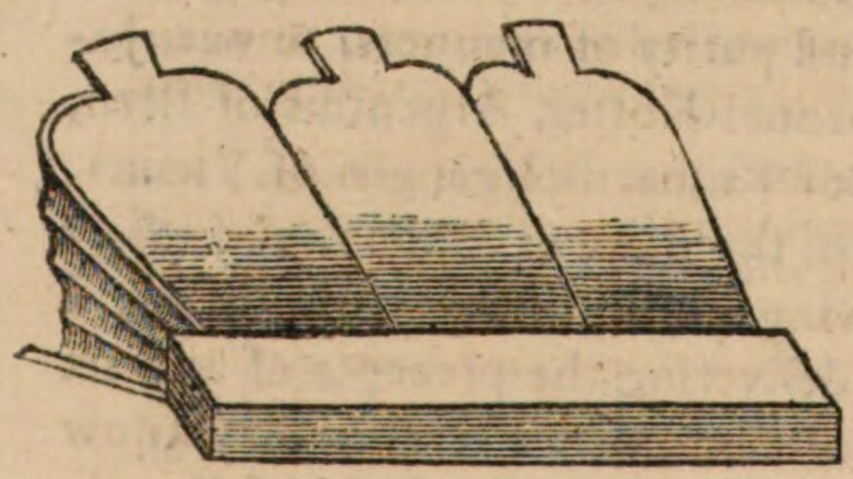
After this eulogium on his friend Hofhaimer, Luſcinius proceeds in his deſcription of the organ, of which he ſays there are two kinds, the Portative and the Poſitive, the firſt whereof, as its name imports, capable

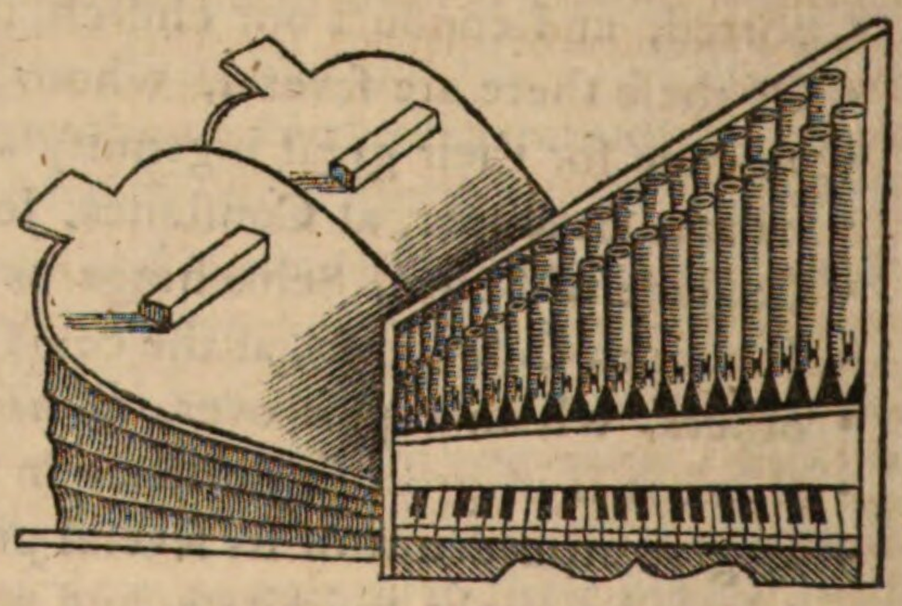
capable of being carried about like other muſical inſtruments, the other fixed as thoſe are in churches. The figures of both are thus delineated by Luſcinius.





Beſides theſe he gives the figure of an inſtrument called the Regal or the Regals, Regale *, as here repreſented.





* Regale, ſorta di ſtrumento ſimile all' organo, ma minore. Altieri, Dizion. Ital. ed Ingl. Lord Bacon diſtinguiſhes between the regal and the organ in a manner which ſhews them to be inſtruments of the ſame claſs. 'The ſounds that produce tones, are 'ever from ſuch bodies as have their parts and pores equal, as are the nightingale pipes of 'regals or organs.' Nat. Hiſt. Cent. II. Sect. 102. But notwithſtanding theſe authorities, the appellative Regal has given great trouble to the lexicographers, whoſe ſentiments with regard to its ſignification are here collected, and brought into one point of view.

Skinner

This it ſeems is a kind of diminutive portable organ, and is at this day in common uſe in many parts of Germany. The firſt of the

Skinner, upon the authority of an old Engliſh dictionary, conjectures the word Rigals, or Regals, to ſignify a ſtring inſtrument, namely a clavichord; poſſibly founding his opinion on the nature of the office of tuner of the regals, and not knowing that ſuch wind inſtruments as the organ need frequent tuning, as do the clavichord and other ſtringed inſtruments. It is highly probable that the word Regal is a corruption of Rigabello, of which take the following explanation from Sir Henry Spelman. 'In æde ſancti Raphaelis Venetiis, in-'ſtrumenti muſici cujuſdam forma extat, ei nomen Rigabello; cujus in eccleſiis uſus 'fuerit ante organa illa pneumatica quæ hodie uſurpantur.' Sanſovinus, lib. VI. Deſcript. Venetiarum. That is to ſay, in the church of St. Raphael at Venice was to be ſeen the figure of a muſical inſtrument called a Rigabello, anciently uſed in churches inſtead of the organ.

Walther is more particular in his deſcription of the regal: he makes it to be a reed-work in an organ, with metal and alſo wooden pipes and bellows adapted to it, ſo contrived, as that it may be taken out, and ſet upon a cheſt or table, He ſays that the name Regal is frequently given to that ſtop in an organ called the Vox humana; and in this ſenſe Merſennus uſes it in his Harmonie Univerſelle, liv. VI. Des Orgues, Prop. VIII. As touching the uſe of the regal, the following is the account which a very ingenious organ-maker, a German, now living in London, gives of it. 'In Germany, and other parts of Europe, 'on Corpus Chriſti and other feſtivals, proceſſions are made, in which a regal is borne 'through the ſtreets on the ſhoulders of a man: wherever the proceſſion ſtops the inſtru-'ment is ſet down on a ſtool, and ſome one of the train ſteps forward and plays on it, he 'that carried it blowing the bellows.' The ſame perſon ſays he once repaired a regal, ſo contrived as to ſhut up and form a cuſhion, which when open diſcovered the pipes and keys on one ſide, and the bellows and wind-cheſt on the other. Walther adds to his deſcription of this inſtrument, from Michael Prætorius, that the name of it is ſuppoſed to have ariſen from the circumſtance of its having been preſented by the inventor to ſome king. 'Regale, quaſi dignum rege. Regium vel regale opus.'

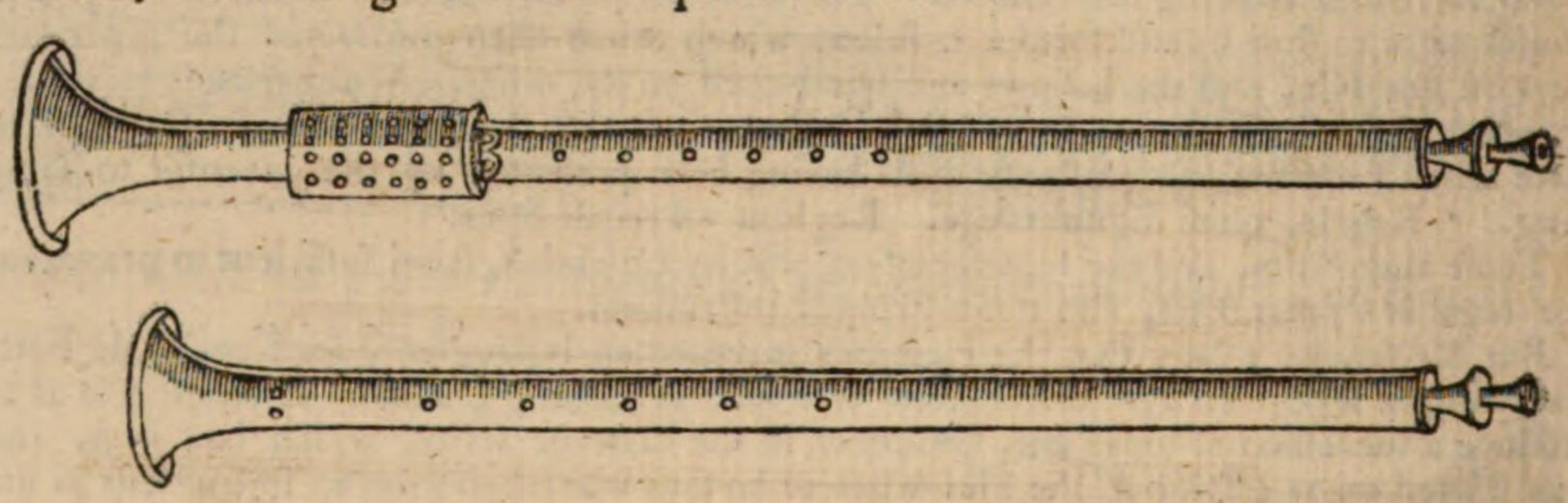
Theſe authorities, and the repreſentation of it by Luſcinius, ſeem ſufficient to prove that the regal is a pneumatic, and not a ſtringed inſtrument.

But Merſennus relates that the Flemings invented an inſtrument, les Regales de Bois, conſiſting of ſeventeen cylindrical pieces of wood, decreaſing gradually in length, ſo as to produce a ſucceſſion of tones and ſemitones in the diatonic ſeries, which had keys, and was played on as a ſpinnet, the hint whereof he ſays was taken from an inſtrument in uſe among the Turks, conſiſting of twelve wooden cylinders, of different lengths, ſtrung together, which being ſuſpended, and ſtruck with a ſtick having a ball at the end, produced muſic. Harm. Univerſelle, liv. III. pag. 175.

Ligon, in his Hiſtory of Barbadoes, pag. 48, relates a pretty ſtory of an Indian, who having a muſical ear, by the mere force of his genius invented an inſtrument compoſed of wooden billets, yielding muſic, and nearly correſponding with thoſe above deſcribed, for ſpeaking of the muſic of the iſlanders he ſays, 'I found Macow [the negro] very apt for it 'of himſelfe, and one day comming into the houſe (which none of the negroes uſe to doe, 'unleſſe an officer as he was) he found me playing on a Theorbo, and ſinging to it, 'which he hearkened very attentively to; and when I had done took the Theorbo in his 'hand, and ſtrooke one ſtring, ſtopping it by degrees upon every fret, and finding the 'notes to varie till it came to the body of the inſtrument, and that the neerer the body of 'the inſtrument he ſtopt, the ſmaller or higher the ſound was, which he found was by the 'ſhortning the ſtring; conſidered with himſelfe how he might make ſome triall of this 'experiment upon ſuch an inſtrument as he could come by, having no hope ever to have 'any inſtrument of this kind to practiſe on. In a day or two after, walking in the plan-'tine grove, to refreſh me in that cool ſhade, and to delight myſelfe with the ſight of

above figures repreſents the inſtrument entire, the ſecond the bellows and wind-cheſt in a ſtate of diſunion from it. In an account of queen Elizabeth's annual expence, publiſhed by Peck in his Deſiderata Curioſa, vol. I. lib. II. pag. 12, among the muſicians and players there occur 'Makers of inſtruments two,' which in a note on the paſſage are ſaid to be an organ-maker and a rigall-maker, the former with a fee or ſalary of twenty, the latter with one of ten pounds a year: and in the liſts of the eſtabliſhment of his majeſty's royal chapels is an officer called Tuner of the Regals, whoſe buſineſs at this day is to keep the organ of the royal chapel in tune.

Having diſpatched thoſe inſtruments which are rendered ſonorous by means of wind collected and forced into them by bellows, he ſpeaks of ſuch as are filled with air blown into them by the mouth; and of theſe he gives a great number, particularly the Schalmey, i. e. Chalameau, and Bombardt, flutes of various kinds, cornets, the Cornamuſa, or bagpipe, and ſome other inſtruments, for which no other than German names can be found, all which are hereunder repreſented, according to their reſpective claſſes.

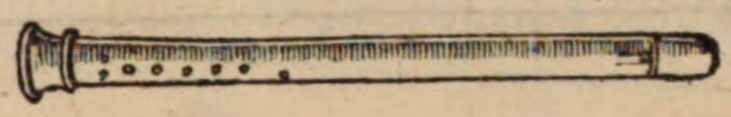


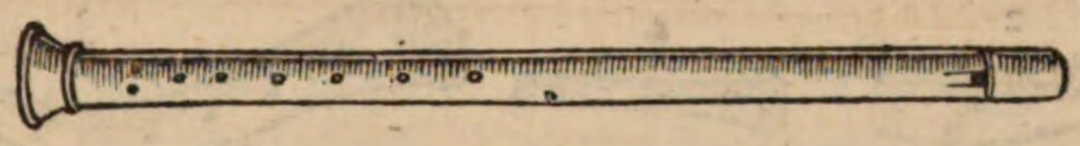
'thoſe plants, which are ſo beautifull, as though they left a freſh impreſſion in me when I 'parted with them, yet upon a review ſomething is diſcern'd in their beautie more then I 'remembered at parting, which cauſed me to make often repair thither; I found this ne-'groe (whoſe office it was to attend there) being the keeper of that grove, ſitting on the 'ground, and before him a piece of large timber, upon which he had laid croſs ſix bil-'lets, and having a hand-ſaw and a hatchet by him, would cut the billets by little and lit-'tle, till he had brought them to the tunes he would fit them to; for the ſhorter they were 'the higher the notes, which he tried by knocking upon the ends of them with a ſtick 'which he had in his hand. When I found him at it I took the ſtick out of his hand and 'tried the ſound, finding the ſixe billets to have ſixe diſtincte notes one above another, 'which put me in a wonder how he of himſelfe ſhould without teaching doe ſo much. I 'then ſhewed him the difference between flats and ſharps, which he preſently apprehend-'ed, as between FA and MI; and he would have cut two more billets to thoſe tunes, but 'I had then no time to ſee it done, and ſo left him to his own enquiries. I ſay this much 'to let you ſee that ſome of theſe people are capable of learning arts.'

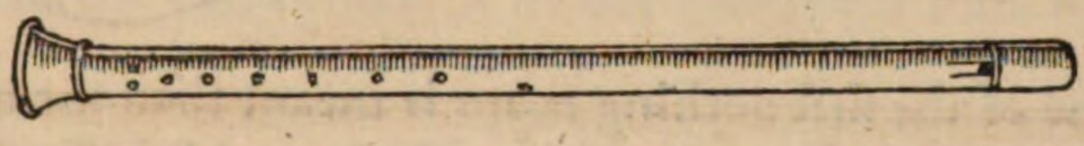
The

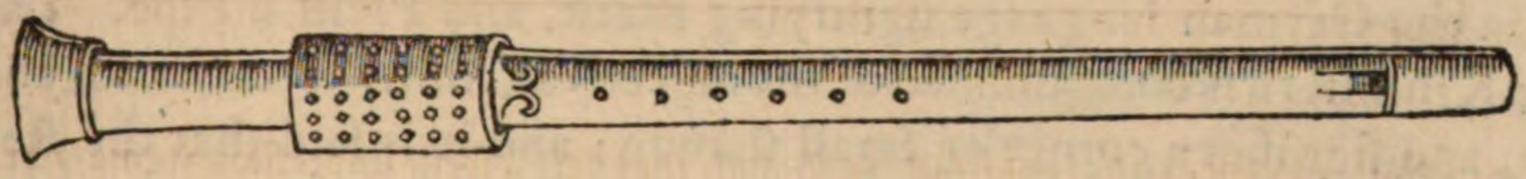
The ſecond of the two inſtruments above delineated is the Schalmey, ſo called from Calamus a reed, which is a part of it; the other called Bombardt is the baſs to the former; theſe inſtruments have been improved by the French into the Hautboy and Baſſoon.

Next follow flutes of various ſizes, all of which, bating the ſimplicity of their form, as being devoid of ornaments, ſeem to bear an exact reſemblance to the flute Abec *, or, as it is called, the common Engliſh flute. Whether this inſtrument be of Engliſh invention or not, is hard to ſay. Galilei calls it Flauto dritto, in contradiſtinction to the Flauto traverſo, and adds, it was brought into Italy by the French. Notwithſtanding which, Merſennus ſcruples not to term it the Engliſh flute, calling the other the Helvetian flute, and takes occaſion to mention one John Price, an Engliſhman, as an excellent performer on it †. Theword Flute is derived from Fluta, the Latin for a Lamprey or ſmall eel taken in the Sicilian ſeas, having ſeven holes, the preciſe number of thoſe in the front of the flute, on each ſide, immediately below the gills. Luſcinius has thus repreſented this ſpecies.





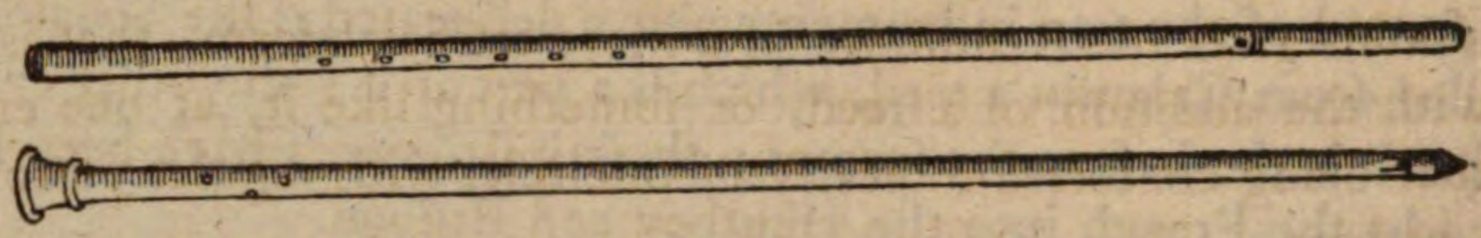




The largeſt inſtrument of the four is the baſs flute.

Theſe are ſucceeded by two other flutes, the firſt called the Schuegel, the other the Zuuerchpfeiff; the former bears a reſemblance to the traverſe or German flute, though it is much ſlenderer and does not agree with it in number of holes.

* Bec is an old Gauliſh word, ſignifying the beak of a bird or fowl; but more eſpecially a cock. Menage in articulo. The term Flute Abec muſt therefore ſignify the Beaked Flute, an epithet which appears, upon comparing it with the traverſe flute, to be very proper. † Harmonic. De Inſtrumentis Harmonicis, lib. II. prop. ii. vi.



It ſeems that the invention of the traverſe flute is not to be attributed either to the Germans or the Helvetians, notwithſtanding that the elder Galilei and Merſennus aſcribe it to the latter; the well-known antique ſtatue of the piping faun ſeems to be a proof of the contrary; and there is now extant an engraving on a very large ſcale publiſhed ſome years ago, of a teſſelated pavement of a temple of Fortuna Virilis, erected by Sylla at Rome, in which is a repreſentation of a young man playing on a traverſe pipe, with an aperture to receive his breath, exactly correſponding with the German flute.

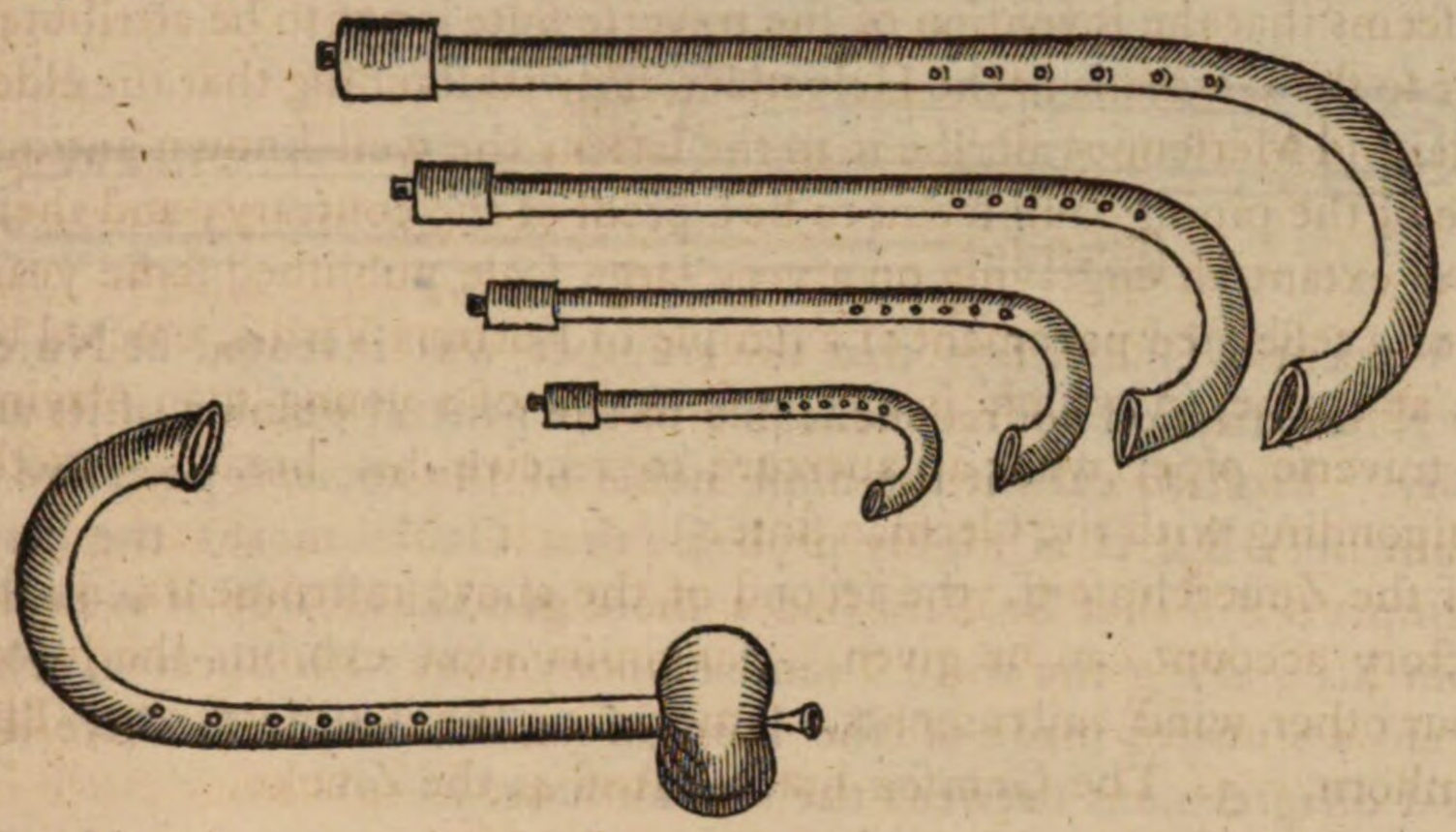
Of the Zuuerchpfeiff, the ſecond of the above inſtruments, no ſatisfactory account can be given. Luſcinius next exhibits the forms of four other wind inſtruments, namely, 1. the Ruſpfeiff. 2. The Krumhorn. 3. The Gemſen horn. And 4. the Zincke.

By the name of the firſt nothing more is meant than the black-pipe, Rus in the German language ſignifying Black, and Pfeiff a Pipe. The word Krumhorn is compounded of the adjective krum, i. e. crooked, and horn, and ſignifies a cornet or ſmall ſhawm; and it is ſaid that the ſtop in an organ called the Principal anſwers to it. Gems, in the German language, ſignifies the Shamoy or wild goat; and this appellation denotes the Gemſen horn. Zincken are the ſmall branches on the head of a deer, and therefore it is to be ſuppoſed that the inſtrument here called the Zincke is little better than a child's toy, or in ſhort a whiſtle*.

* The names and deſcriptions of theſe ſeveral inſtruments inſtruct us as to the nature and deſign of many ſtops in the organ, and what they are intended to imitate. To inſtance in the Krumhorn; the tone of it originally reſembled that of a ſmall cornet, though many ignorant organ-makers have corrupted the word into Cremona, ſuppoſing it to be an imitation of the Cremona violin. The Gemſen horn and Buſaun, corrupted into Buzain, anſwering to the ſacbut, are to be found in many great organs in Germany, as is alſo the Zincke corruptly ſpelt Cink.

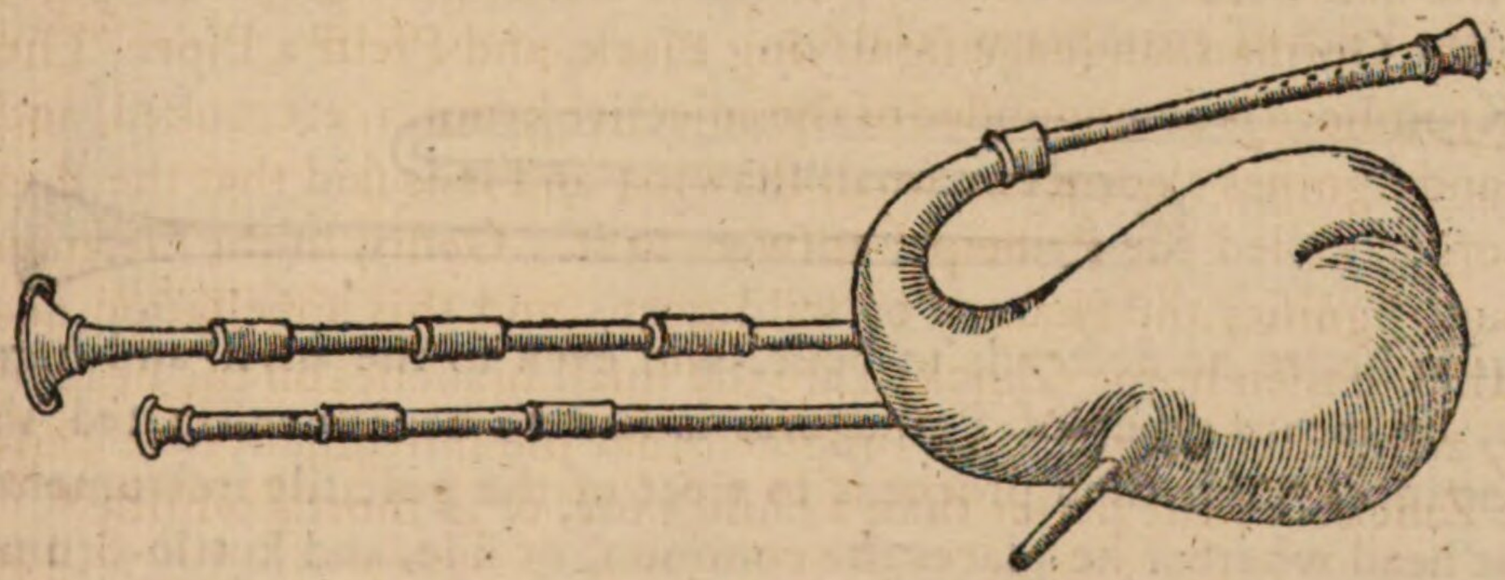
Luſ-

Luſcinius gives the Krumhorn in a more artificial form, that is to ſay, with the addition of a reed, or ſomething like it, at one end, the other being contorted to nearly a ſemicircle, with regular perforations, as here.



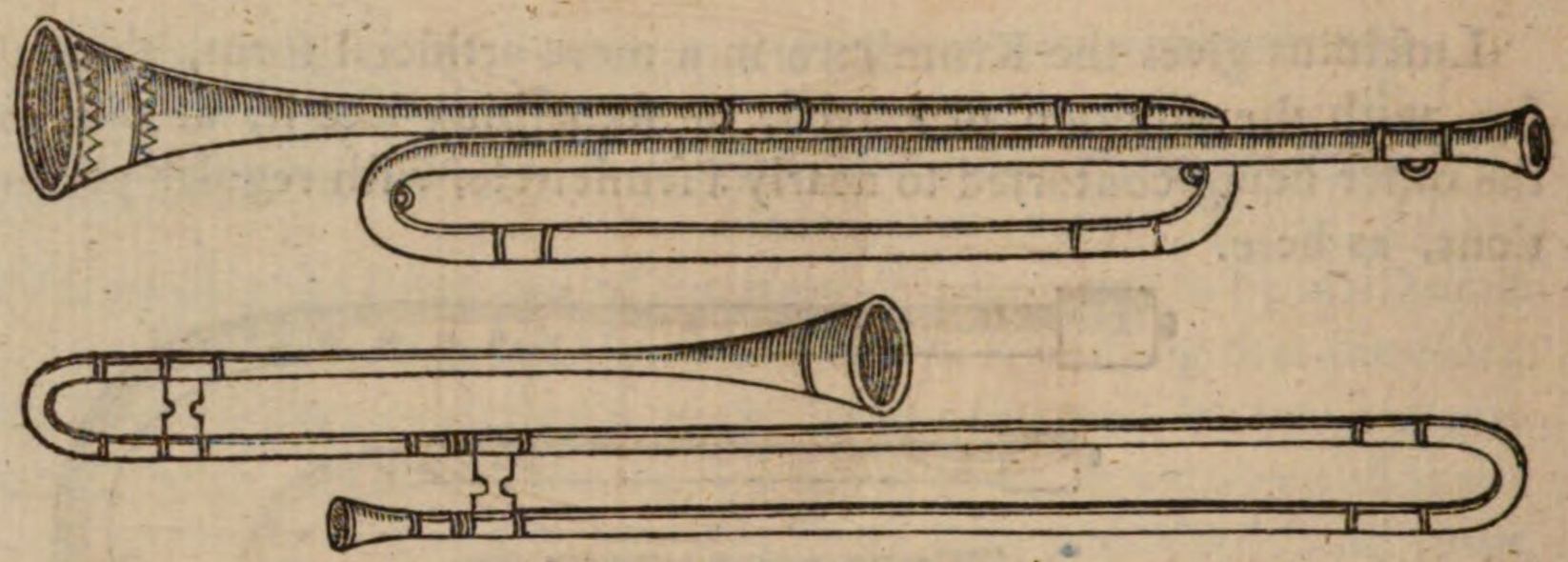
But for theſe, as alſo for the Platerſpil, the loweſt in poſition of the inſtruments above delineated, the bare repreſentation of them muſt here ſuffice.

The Cornamuſa, or Bagpipe is in the German language very properly termed the Sackpfeiff, i. e. the Sack-pipe; its figure is thus given:



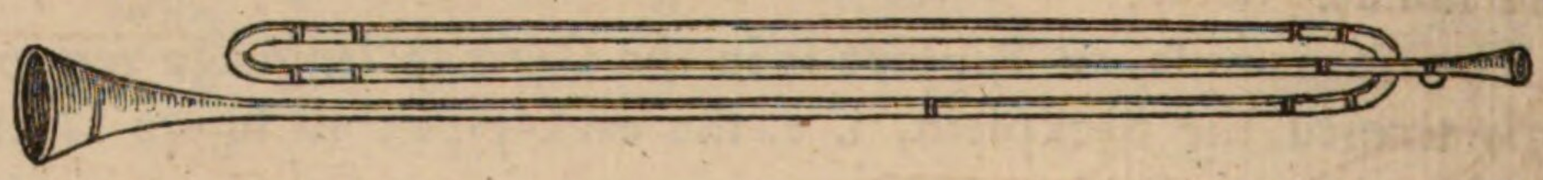
Luſcinius next ſpeaks of certain ductile tubes of braſs, meaning thereby the trumpet ſpecies, though in ſtrictneſs of ſpeech the Tuba Ductilis ſignifies the Sacbut. Broſſ. 226. The firſt he terms the Buſaun, and is probably the ſacbut or baſs trumpet, and the ſecond the Felt, i. e. the field or army trumpet.

Vin-

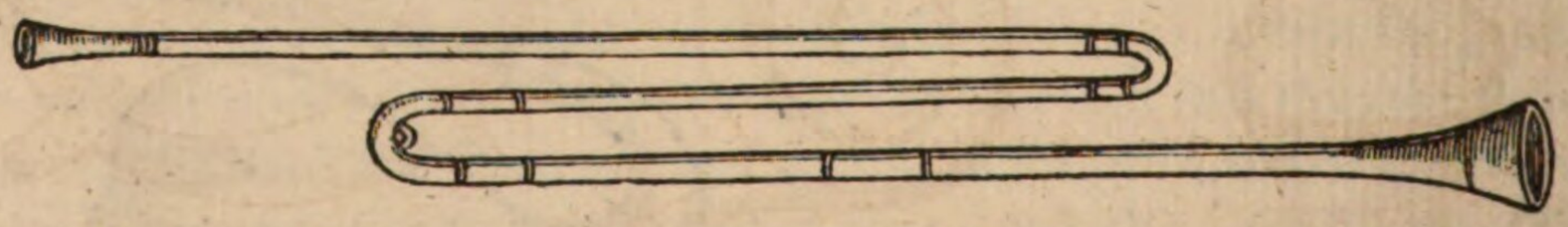


Vincentio Galilei ſays that the trumpet was invented at Nuremburg, an aſſertion not reconcileable to the general opinion of its antiquity. Broſſard calls it the moſt noble of the ancient portative inſtruments; but it is highly probable that Galilei means the brazen trumpet; and that Broſſard had a more general idea of it is evident from his making the word Tromba ſynonymous with Buccina, which means a trumpet made of the horn of an ox; and if ſo there is no great diſagreement between the two authors.

The Claret which is next given by Luſcinius, may mean the Clarion, an inſtrument of the ſame form, but ſmaller, and conſequently of a more acute ſound than the trumpet.

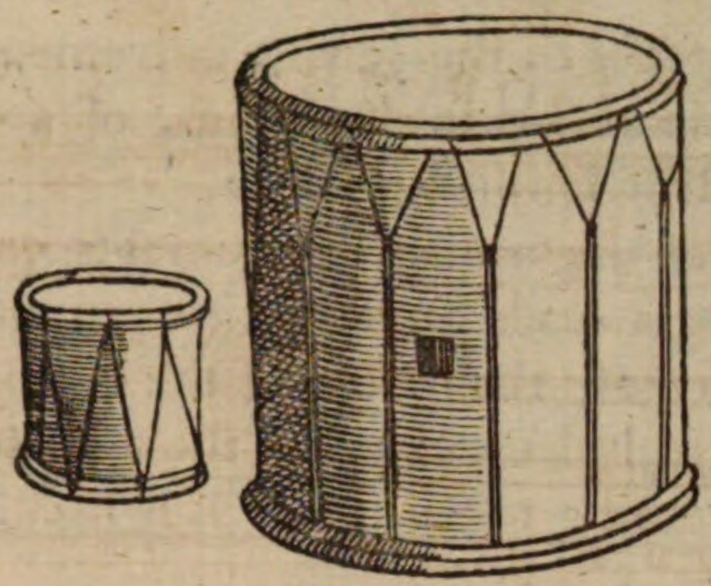


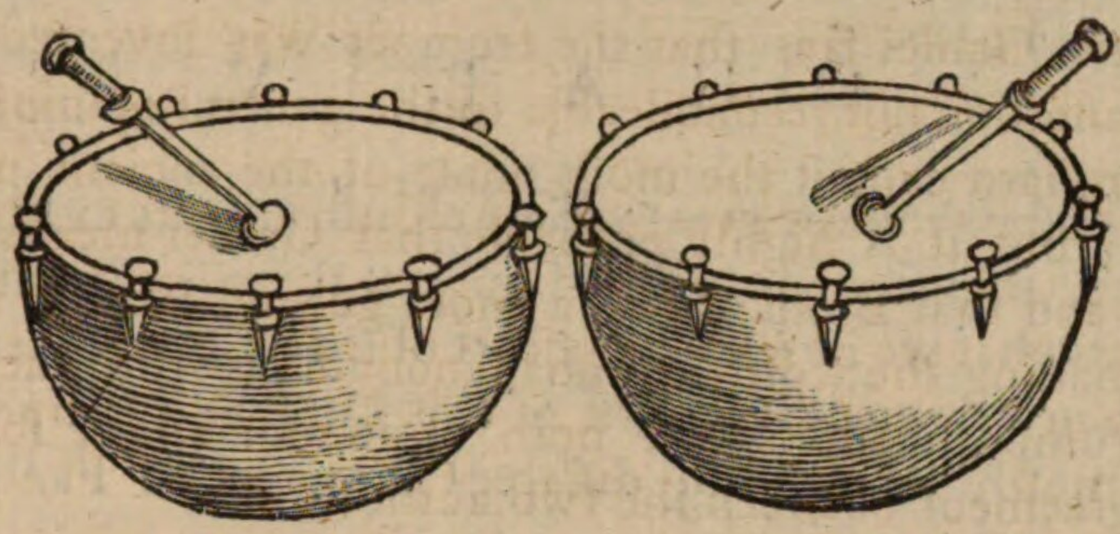
The following inſtrument is by Luſcinius called the Thurnerhorn, and is a kind of trumpet or clarion.



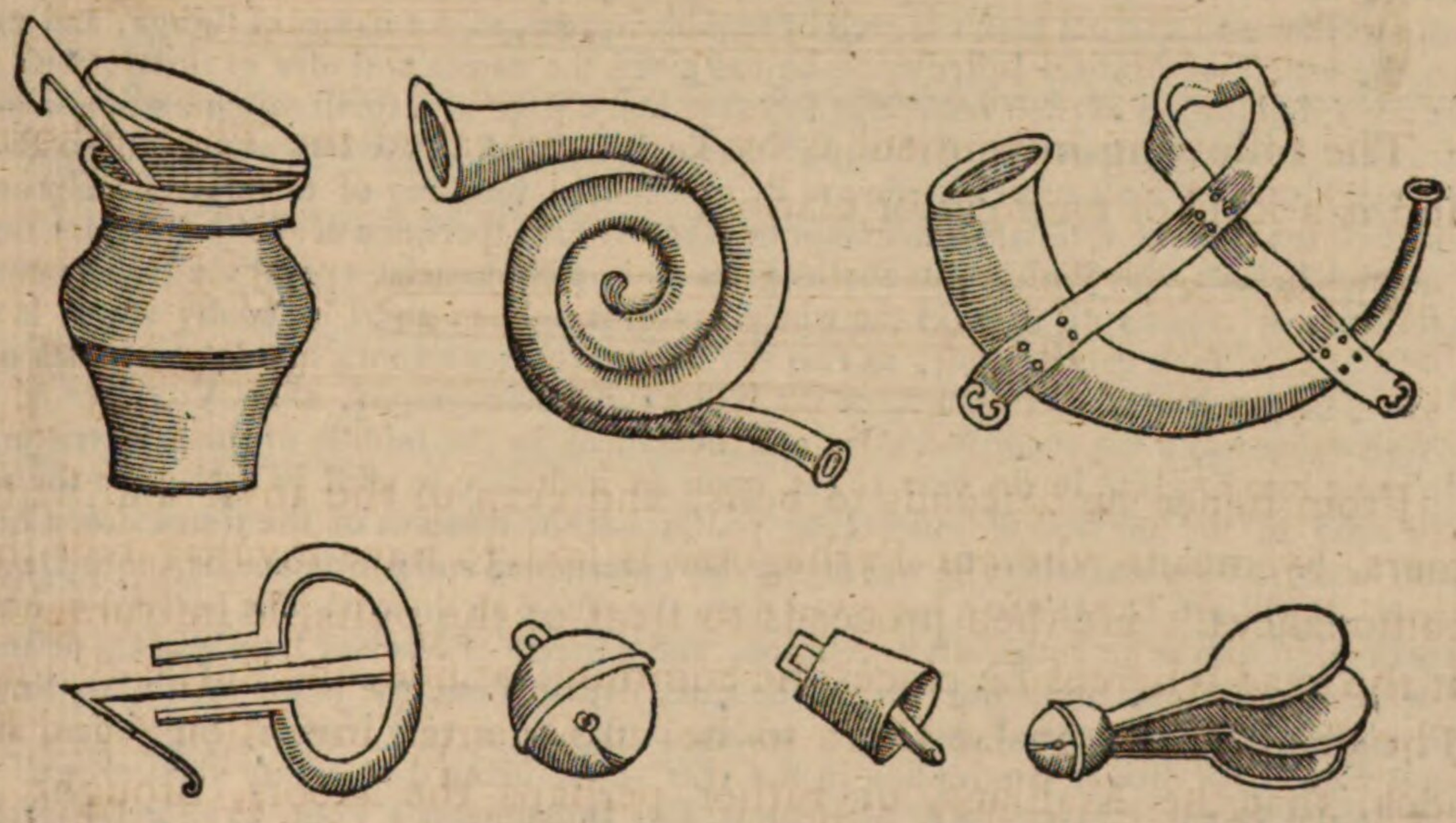
From hence he deſcends to bells, and even to the anvil and hammers, by means whereof Pythagoras is ſaid to have inveſtigated the conſonances. He then proceeds to treat of the pulſatile inſtruments, at the head whereof he places the common, or ſide, and kettle-drums. The drum is ſaid by Le Clerc to be an Oriental invention; and he adds, that the Arabians, or rather perhaps the Moors, brought it into Spain.

And





And theſe are followed by the bugle or hunting-horn *, a pot, with a ſtick, a contorted horn, the Jew's harp, and ſome other inſtruments of leſs note.



* Bugle from the Saxon bugan, curvare, arcuare, ſignifies a thing bowed or bent. Vide Jun. Etymol. A baſket-maker calls the curved handle or bale of a baſket, a bugle.

It

From hence he digreſſes to the Jewiſh inſtruments mentioned by St. Jerome, in an epiſtle of his to Dardanus, of a very aukward form, and as to their conſtruction inexplicable.

The deſcription of the muſical inſtruments contained in this firſt book of the Muſurgia leads Stoſſerus into an enquiry into their uſe, the explanation whereof, the nature of the conſonances, and the ſignification of the ſeveral characters, are the ſubject of the ſecond book, which containing nothing remarkable, it is needleſs to abridge.

CHAP. V.

NOtwithſtanding the great variety of inſtruments extant at the time when Luſcinius wrote his Muſurgia, there is very little reaſon to ſuppoſe that what we now call a concert of muſic, altogether inſtrumental, was then known. The firſt of this kind were ſymphoniac compoſitions, moſtly for viols of different ſizes, called Fantazias *, and

It is probable that the hint of the ſtick and ſalt-box, Merry Andrew's inſtrument to divert the mob, was taken from the pot and ſtick above repreſented.

To this deſcription of muſical inſtruments by Ottomarus Luſcinius that contained in the Orbis Senſualium Pictus of Johannes Amos Comenius may be conſidered a ſupplement, the brevity of which latter is amply atoned for by its perſpicuity. Comenius's deſign in this little work was to inſtruct youth as well by ſenſible images, as the names of things; and under the article of Muſical Inſtruments he has given the names and uſes of thirty, with as preciſe a delineation of their reſpective forms as half a page of a ſmall volume would allow of. The following character of this ineſtimable little book in the Sculptura of Mr. Evelyn exhibits but a faint repreſentation of its excellence; ſpeaking of the arts of ſculpture, and their tendency to facilitate inſtruction he ſays 'What a ſpecimen of this Jo. Amos Com-
'menius in his Orbis Senſualium Pictus gives us in a Nomenclator of all the fundamental
'things and actions of men in the whole world, is public: and I do boldly affirm it to
'be a piece of ſuch excellent uſe, as that the like was never extant; however it comes not
'yet to be perceived.' Sculptura, or the Hiſtory of Chalcography, chap. V.

Comenius was a native of Moravia, and flouriſhed in the middle of the laſt century. He came into England in the year 1641, upon an invitation to aſſiſt in a plan for the reformation in the method of inſtructing youth, but the troubles of the times drove him from hence to Sweden, where he was favourably entertained and patronized by count Oxenſtiern Bayle, art. COMENIUS, has given upon the whole an unfavourable account of him, repreſenting him as an enthuſiaſt in religion, and a friend of Madam Bourignon; neither of which particulars, admitting them to be true, detract from the merit of his writings, nor indeed from his general character, which is that of a very learned, ingenious, and pious man. He died at Amſterdam in the year 1671, being then eighty years of age.

* In the Harm. Univerſelle of Merſennus, Des Inſtrumens, à Vent. 277, is a Fantaſia for cornets in five parts by the Sieur Henry le Jeune, but it ſeems to have been compoſed about the time that Fantazias began to be diſuſed.

theſe

theſe continued till about the middle of the ſeventeenth century, when they gave way to a much more elegant ſpecies of compoſition, the Sonata di Chieſa, and the Sonata di Camera; the firſt of theſe, as being adapted to church-ſervice, was grave and ſolemn, conſiſting of ſlow movements, intermixed with fugues; the other admitted of a variety of airs to regular meaſures, ſuch as the Allemande, the Courant, the Saraband, and others, of which there are numberleſs examples in the works of the Italian maſters; theſe were ſucceeded by the concerto, which is nothing more than a ſonata in four parts, with a reduplication of ſome of them, ſo as to make the whole number nominally ſeven.

The earlieſt intimation touching the origin of inſtrumental muſic in parts, is contained in a book written by Thomas à Sancta Maria, a Spaniſh Dominican, and publiſhed at Valladolid in 1570, intitled 'Arte de tanner fantaſia para tecla, viguela y todo inſtrumendo de tres o quatro ordenes.' From hence, and becauſe neither Franchinus, Glareanus, nor even Luſcinius himſelf, have intimated to the contrary, it may be concluded that the inſtrumental muſic of their time was either ſolitary, or at moſt uniſonous with the voice: and with reſpect to vocal harmony, it ſeems to have been ſo appropriated to the ſervice of the church, as to leave it a queſtion whether it was ever uſed at public feſtivities. It however continued not long under this reſtraint, for no ſooner were the principles of counterpoint eſtabliſhed and diſſeminated, as they were by the writings of Franchinus, Glareanus, and the other authors herein before-mentioned, than harmony began to make its way into the palaces of princes and the houſes of the nobility; and of this the ſtory above related of Lewis XII. and his Phonaſcus Iodocus Pratenſis, contains a proof; and at this period the diſtinction between Clerical, or eccleſiaſtical, and Secular muſic ſeems to have taken its riſe. At Rome the former was cultivated with a degree of aſſiduity proportioned to the zeal of the pontiffs, and the advantages which the ſcience had derived from the lectures and writings of Franchinus: and in England it was ſtudied with the ſame view, namely, the ſervice of religion. The ſtrictneſs of our own countrymen muſt indeed appear very remarkable in this reſpect, for if we judge from the compoſitions of the ſucceſſion of Engliſh muſicians, from John of Dunſtable, who died in 1455, to Taverner, who flouriſhed about 1525, it muſt ſeem that their at-

tention was engroſſed by the framing of maſſes, antiphons, and hymns; no other than compoſitions of this kind being to be found in thoſe collections of their works which are yet remaining, either in the public libraries or other repoſitories. It has already been related that the Germans, to whom may be added the inhabitants of the ſeveral parts of Switzerland, were among the firſt that cultivated the art of practical compoſition; when this is recollected, it may induce an acquieſcence in an opinion which otherwiſe might admit of a doubt, namely, that vocal concerts had their riſe in the Low Countries, or rather in thoſe parts of Flanders, which about the middle of the ſixteenth century were under the dominion of the emperor of Germany. The fact is thus to be accounted for; the crown of Spain had received a great acceſſion of wealth and power by its conqueſts in America in the preceding century; and Charles V. king of Spain and emperor of Germany, favouring the diſpoſition of the inhabitants of the Low Countries, which led them to trade and merchandiſe, not only made the city of Bruſſels the place of reſidence for himſelf and his court, but by the encouragement he gave to traffic, and other means, ſo ordered it, that a conſiderable proportion of his revenues centered in this part of his dominions as a bank from whence it was circulated through all Europe. The ſplendor and magnificence of his court, and the conſequent encouragement of men of genius to ſettle there, drew together a number of men of the greateſt eminence in all profeſſions, but more eſpecially muſicians. Of ſome of the moſt famous of theſe particular mention is made by Lodovico Guicciardini, the nephew of the Italian hiſtorian of that name, in a work of his entitled 'Deſcrittione di tutti i Paeſi Baſſi,' printed at Antwerp in 1556 and in 1581. In this book the author ſpeaks of the flouriſhing ſtate of the Low Countries, the wealth of the inhabitants, and the perfection to which the arts had arrived there, in the enumeration whereof he ſpeaks thus of muſic. 'Queſti ſono i veri maeſtri della muſica, & quelli che l'hanno 'reſtaurata, & ridotta a perfettione, perche l'hanno tanto propria & na-'turale, che huomini & donne cantan' naturalmente a miſura, con 'grandiſſima gratia & melodia, onde poi congiunta l' arte alla natura, 'fanno & di voce, & di tutti gli ſtrumenti quella pruoua & harmonia, 'che ſi vede et ode, talche ſe ne truoua ſempre per tutte le Corti de 'Principi Chriſtiani.'

The maſters celebrated by this author as the great improvers of muſic are, Juſquin di Pres, Obrecht, Ockegem, Ricciafort, Adriano Willaert,

Willaert, Giovanni Mouton, Verdelot, Gomberto, Lupus lupi, Cortois, Crequilon, Clemente non Papa, and Cornelio Canis, who, he ſays, were all dead before the time of writing his book; but he adds that they were ſucceeded by a great number of others, as namely, Cipriano di Rore, Gian le Coick, Filippo de Monti, Orlando di Laſſus, Mancicourt, Juſquino Baſton, Chriſtiano Hollando, Giaches di Waert, Bonmarche, Severino Cornetto, Piero du Hot, Gherardo di Tornout, Huberto Waelrant, and Giachetto di Berckem, who were ſettled at Antwerp, and in other parts of Flanders, and were in the higheſt reputation for ſkill and ingenuity. This account given by Guicciardini of the flouriſhing ſtate of muſic in the Low Countries is confirmed by Thuanus, who, in an eulogium on Orlando de Laſſo, takes occaſion to obſerve that in his time Belgium abounded with excellent muſicians.

Beſides that theſe men were favoured by their prince, they received conſiderable encouragement in the proſecution of their ſtudies from the moſt opulent of the inhabitants, who at that time were both Merchants and Courtiers. Of the magnificence and liberality of which claſs of men ſuch ſtories are related as muſt ſeem incredible to thoſe who are not acquainted with the hiſtory of that period. Some idea may be formed of the grandeur and dignity of the mercantile character in the ſixteenth century from the extenſive commerce of Greſham and Sutton, our countrymen, the former of whom is ſaid, by means of his correſpondence and connections, to have drained the bank of Genoa, and thereby retarded the Spaniſh invaſion for two years; and the other, to have covered the ſea with his ſhips. Rembrandt's famous print of the gold-weigher encompaſſed with caſks of coined gold, which he computes not by tale, but weight, ſuggeſts ſuch an idea of enormous wealth, as makes the traders of the preſent time appear like pedlars; but the fact is, that the merchants in the ages preceding were but few in number, and that in conſequence of their intereſt and intelligence, their knowledge in the living languages, and perhaps for other reaſons, they had free acceſs to princes, and held the rank of courtiers *.

* Diſcrittione, pag. 42.

The evidence of this fact is contained in a very curious book, ſuppoſed to have been written in the twelfth century, by a Norwegian nobleman, in the Icelandic language, and from thence tranſlated into Daniſh and Latin, with the title of Speculum Regale, and publiſhed at Soroe by Halfdan Einerſen, a profeſſor there, in 1768, in a quarto volume. It is a ſyſtem of policy adapted to the age in which it was originally compoſed, with a view

The author above-cited, ſpeaking of the city of Antwerp, the great mart of Europe, and of the numerous reſort of merchants of all countries thither, takes occaſion to ſpeak of the Foccheri, or Fuggers, of Augſburg, three brothers of the ſame family, the eldeſt named Anthony, and the ſecond Raimond, all merchants, whom he mentions as rivalling the higheſt nobility in Europe in riches, magnificence, and liberality. Of the firſt a judgment may be formed from the journal of our Edward VI. printed in Burnet's Hiſtory of the Reformation, wherein appear ſo many minutes of negociations with the Fuggers, for the loan of large ſums of money, that he ſeems to have had more dependance on them than on his own treaſury. In the journal above-mentioned the Foulacre is the term by which the copartnerſhip or houſe of theſe three men is to be underſtood. Sir John Hayward approaching ſomewhat nearer to the true orthography, calls it the Foulker. From the minutes in the journal it appears that the rate of intereſt taken by them was ten in the hundred, which, according to Sir John Hayward's account, was four per cent under the uſual rate of intereſt at that time *, and that Thomas Greſham was the principal negotiator of theſe loans, in all which there appears to have been the moſt punctual and honourable dealing, as well on the part of the Fuggers as of the king †.

to the four profeſſions or occupations of the greateſt importance to a ſtate, that is to ſay, the merchant, the lawyer, the divine, and the huſbandman or farmer.

Under the firſt head are contained the inſtructions of a father to his ſon, touching the means of advancing his fortunes, in which he exhorts him to betake himſelf to the profeſſion of a merchant, and in order thereto, to acquire a competent ſkill in the mathematics, particularly arithmetic and aſtronomy; in the law, and in the Latin and Walloon languages, and to viſit foreign countries. He adviſes him alſo to be ſplendid in his apparel and equipage, magnificent in his entertainments, and to be careful that his table be 'covered with a clean cloth;' to be liberal in his expences, and, above all, to appear frequently at courts, where, ſays he, merchants are conſidered as the Satellites of princes, to whom they are frequently appointed agents or procurators. He alſo aſſerts that no one can become a Courtier unleſs he hath travelled as a Merchant to foreign countries.

It is not a little curious to obſerve how Guicciardini's account of the ſtate of the Low Countries in his time, falls in with the ſentiments of the author of the Speculum Regale, and that evidence of the truth of his aſſertions ſhould ſubſiſt, notwithſtanding the natural viciſſitude of things, four hundred years after he wrote; for Guicciardini relates that the catholic king [Philip II.], the king of Portugal, and the queen of England diſdained not to receive merchants into their company, but employed them in mercantile negociations, calling them their factors. He ſays that the catholic king had two, Gaſpar Schetz and Gian Lopez; the king of Portugal one, Franceſco Peſoa; and the queen of England one, namely, Meſſer Tommaſo Graſſano, cavaliere, i. e. Sir Thomas Greſham, a man much honoured, 'il quale parimente con ſufficiente proccura, ha levato per lei di queſta borſa 'groſſe ſomme di danari et le va ricapitando nobilimente.' Deſcritt. pag. 170.

* Life and Raigne of King Edw. VI. quarto, pag. 154.

† Vide Collection of Records, &c. referred to in the ſecond part of Burnet's Hiſt. Reform. pag. 25. 27. 46. 48. 53.

Roger

Roger Aſcham, in a letter to a friend of his at Cambridge, dated 20 Jan. 1551, from Augſburg, ſays, 'There be five merchants in 'this town thought able to diſburſe as much ready money as five of 'the greateſt kings in Chriſtendom. The emperor would have bor- 'rowed money of one of them, the merchant ſaid he might ſpare "ten hundred thouſand guilders," and the emperor would have had 'eighteen; a guilder is 3s. 6d. Theſe merchants are three bre- 'thren Fuccurs, two brethren Bamgartner*. One of the Fuccurs 'doth lodge, and hath done all the year, in his houſe the emperor, 'the king of the Romans, the prince of Spain, and the queen of 'Hungary, regent of Flanders, which is here, beſides his family and 'children. His houſe is covered with copper.' Aſcham's Works publiſhed by James Bennet, pag. 376.

Bayle ſays of theſe men that they had rendered themſelves illuſtrious by their liberalities to men of letters: they made great offers to Eraſmus, and preſented him with a ſilver cup.

Luther takes notice of their amazing wealth, and ſays the Fuggers and the money-changers of Augſburg lent the emperor at one time eight and twenty tons of gold, and that one of them left eighty tons at his death †.

Bayle alſo celebrates the magnificence and generoſity of theſe brethren, and tells the following ſtory of them: 'The Fuggeri, cele- 'brated German merchants, to teſtify their gratitude to Charles V. 'who had done them the honour to lodge in their houſe when he 'paſſed through Augſburg, one day, amongſt other acts of magni- 'ficence, laid upon the hearth a large bundle of cinamon, a mer- 'chandize then of great price, and lighted it with a note of hand of 'the emperor for a conſiderable ſum which they had lent him ‡.'

* Of the family of Bamgartner or Paumgartner an account is given pag. 409, in not.

† Colloqui Menſalia, pag. 86.

‡ It is probable that this ſtory gave occaſion to the following ſtanza in the old ballad of Whittington.

'More his fame to advance,
'Thouſands he lent his king
'To maintain wars in France,
'Glory from thence to bring:
'And after at a feaſt,
'Which he the king did make,
'He burnt the bonds all in jeſt,
'And would no money take.'

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Farther, the riches of this family were ſo great as to be the ſubject of a proverb, which Cervantes himſelf puts in the mouth of his hero, for when Don Quixote is giving a fictitious account of his adventures in the cave of Monteſinos, he relates that his miſtreſs Dulcinea had ſent a damſel to requeſt of him the loan of ſix reals upon the pawn of her dimity petticoat, and that he diſmiſſed the meſſenger with four, which was all that he had, ſaying to her, 'Sweetheart, tell your lady 'that I am grieved to my ſoul at her diſtreſſes, and wiſh I were a 'Fugger to remedy them *.'

The above facts imply liberality, and, to ſay the truth, a diſpoſition not quite ſo commendable; but the nobleneſs and grandeur of their ſpirit was manifeſted in the erection of ſumptuous edifices †, and by their patronage of learned and ingenious men in all profeſſions; and the benefits thence ariſing were enjoyed by the ſcholars, the painters, ſculptors, goldſmiths, engravers, and muſicians of that day, in common with other artiſts. To what degree the muſicians in particular were thought to merit encouragement, may in ſome meaſure be collected from the paſſage above referred to in Guicciardini; but their title to it will beſt appear from the account hereafter given of them, and the works by them ſeverally publiſhed.

Guicciardini has taken frequent occaſion to mention the pompous ſervice in the great church of Antwerp, and in other churches of Flanders, celebrated with voices and inſtruments of various kinds. Compoſitions of this ſort may well be ſuppoſed to have employed the maſters reſiding there; but it was not in the ſtudy of theſe alone that

The author whereof, unwilling that his hero ſhould be outdone by any foreign merchant, has engraſted this ſtory into his narration, upon the bare ſuppoſition that under the like circumſtances Whittington would have ſhewn as much loyalty and liberality as the Fugger, he being indeed a prodigy of wealth and munificence, and one of the many ancient citizens of London, whoſe good deeds have rendered them an honour to their country, and to human nature itſelf. See an account of him in Stowe's Survey, tit. Honour of Citizens and Worthineſſe of Men.

Sir Richard Whittington was thrice mayor of London, viz. in the years 1397, 1406, and 1419, but the ballad above-cited can hardly be more ancient than the time of queen Elizabeth.

* 'Amiga mia, à vueſtra ſeñora, que à mi me peſa en el alma de ſus trabajos, y que 'quiſièra ſer un Fucàr para remediarlos.' Don Quixote, part II. lib. VI. cap. xxiii.

† Beatus Rhenanus, in a letter to a friend, gives a deſcription of the magnificent houſes, or rather palaces, of Anthony and Raimond Fugger; and a late traveller ſpeaks of a memorial of their opulence yet remaining, that is to ſay, a quarter in the city of Augſburg called the Fuggery, conſiſting of ſeveral ſtreets and fair palaces built by them. Journey over Europe by A. D. Chancel, octavo, Lond. 1714, pag. 96.

they

they were engaged: concerts of inſtrumental muſic, as has already been mentioned, were then ſcarcely known; but vocal muſic in parts was not only the entertainment of perſons of rank at public ſolemnities, but was ſo much the cuſtomary amuſement at ſocial meetings, and in private families, that every well-educated perſon of either ſex was ſuppoſed capable of joining in it. Caſtiglione, who lived about this time, mentions this as one of the neceſſary accompliſhments of his courtier, and requires of him to be able to ſing his part at ſight *, which, when the nature of the vocal compoſitions then in practice is explained, will appear to have been no very difficult matter.

By that convivial kind of harmony above ſpoken of, is to be underſtood a muſical compoſition of three or more parts for different voices, adapted to the words of ſome ſhort but elegant poem, and known by the name of the Madrigal †. The Italian language was at this time generally underſtood throughout Europe; its fitneſs for muſic entitled it to a preference above all others, and the ſonnets of Petrarch, and other of the old Italian poets, to which in the preceding ages the barbarous melodies of the Provençal minſtrels had been adapted, were looked on as the moſt eligible ſubjects for muſi-

* Il Corteg. lib. II.

† It is very difficult to ſay from whence this word is derived. Kircher laboured in vain to find an etymology for it. The biſhop of Avranches, Huet, in his treatiſe De l'Origine des Romans, ſuppoſes it to be a corruption of the word Martegaux, a name given to the ancient inhabitants of a particular diſtrict of Provence, who were probably the inventors of, or excelled in this particular ſpecies of muſical compoſition. Had he known that there is in Spain a town named Madrigal, it is likely he would have deduced its origin from the Spaniards.

Doni, who is clear that the Madrigal came originally from the Provençals, is nevertheleſs at a great loſs for the derivation of the word, and gives his reader the choice of two etymologies, the beſt of which ſeems to be the Italian word Mandra, a flock, a herd, a ſheep-fold: and even againſt this it is objected that paſtoral manners are not peculiar to this kind of poetical compoſition. Creſcimbeni, in his Commentarj Intorno all' Iſtoria della volgare Poeſia, vol. I. lib. ii. cap. 22, has taken up the enquiry, but leaves the matter nearly where he found it; and ſo indeed does Mattheſon, who wrote ſome years after him. Better ſucceſs has attended the enquiries into the origin and hiſtory of this ſpecies of compoſition. Doni fixes the invention of it to the commencement of the fifteenth century. Trattato della Melodie, pag 97. And Mattheſon acquieſces in this opinion, and aſſerts that Anſelmo de Parma, Marchetto de Padoana, Proſdocimus Beldimandis, and other muſicians, who are but barely named by Franchinus, were the firſt compoſers of madrigals; and that Iodocus Pratenſis, Joannes Mouton, Gombert, and others, brought this ſtyle to perfection. Volkomenon Capel-meiſter, pag. 79. In both theſe particulars Mattheſon ſeems to be miſtaken; for neither does it appear that theſe early muſicians compoſed madrigals, nor were they brought to perfection by Iodocus and the reſt named by him. Thoſe that perfected this ſtyle were Orlando de Laſſo, Philippo de Monte, Cypriano de Rore, among the Flemings, and of the Italians, Paleſtrina, Pomponio Nenna, and his diſciple the admirable Carlo Geſualdo, prince of Venoſa.

cal

cal compoſition ; and to render theſe delightful, the powers of melody and harmony were by ſome of the firſt claſs of maſters mentioned by Guicciardini, very ſucceſsfully employed.

It cannot be ſuppoſed that the firſt eſſays of this kind had much to recommend them beſides the correctneſs of the harmony, which was juſt and natural, and yet theſe had their charms: Anne Boleyn, a lively and well accompliſhed young woman, and who had lived ſome years in France, doted on the compoſitions of Juſquin and Mouton, and had collections of them made for the private practice of herſelf and her maiden companions; but the beſt of theſe fell very far ſhort of thoſe of the ſucceeding age.

The excellence of this ſpecies of muſical compoſition, the madrigal, may be inferred from this circumſtance, that it kept its ground even long after the introduction of muſic on the theatres; for dramatic muſic, or what is now called the opera, had its riſe about the year 1600, and it is well known that one of the fineſt works of Stradella, who was contemporary with our Purcell, is the madrigal for five voices, 'Clori ſon fido amanti.'

Of ſome of the maſters mentioned by Guicciardini, in the paſſage above-cited, there are particulars extant which may be thought worth relating; and firſt of Juſquin, ſo often mentioned by Glareanus and others of his time, by the name of Iodocus Pratensis.

In that ſhort account given of him by Walther, in his Lexicon, it is ſaid that he was born in the Low Countries, but in what part thereof is not known, though his name Pratenſis, beſpeaks him a native of Prato, a town in Tuſcany. He was a diſciple of Johannes Ockegem, or Okenheim, and for his excellence in his art was appointed maſter of the chapel to Lewis XII. king of France. Salinas ſays he was univerſally allowed to be the beſt muſician of his time. Glareanus is laviſh in his commendation, and has given the following account of him. 'Iodocus Pratenſis, or Juſquin de Prez, was the 'principal of the muſicians of his time, and poſſeſſed of a degree of 'wit and ingenuity ſcarce ever before heard of. Some pleaſant ſto-'ries are related of him before he came to be known in the world, 'amongſt many others the following may deſerve a recital. Lewis 'XII. king of France had promiſed him ſome eccleſiaſtical prefer-'ment; but the promiſe was forgot (as too often happens in kings 'courts) Juſquin being much diſturbed in mind, compoſed a Pſalm

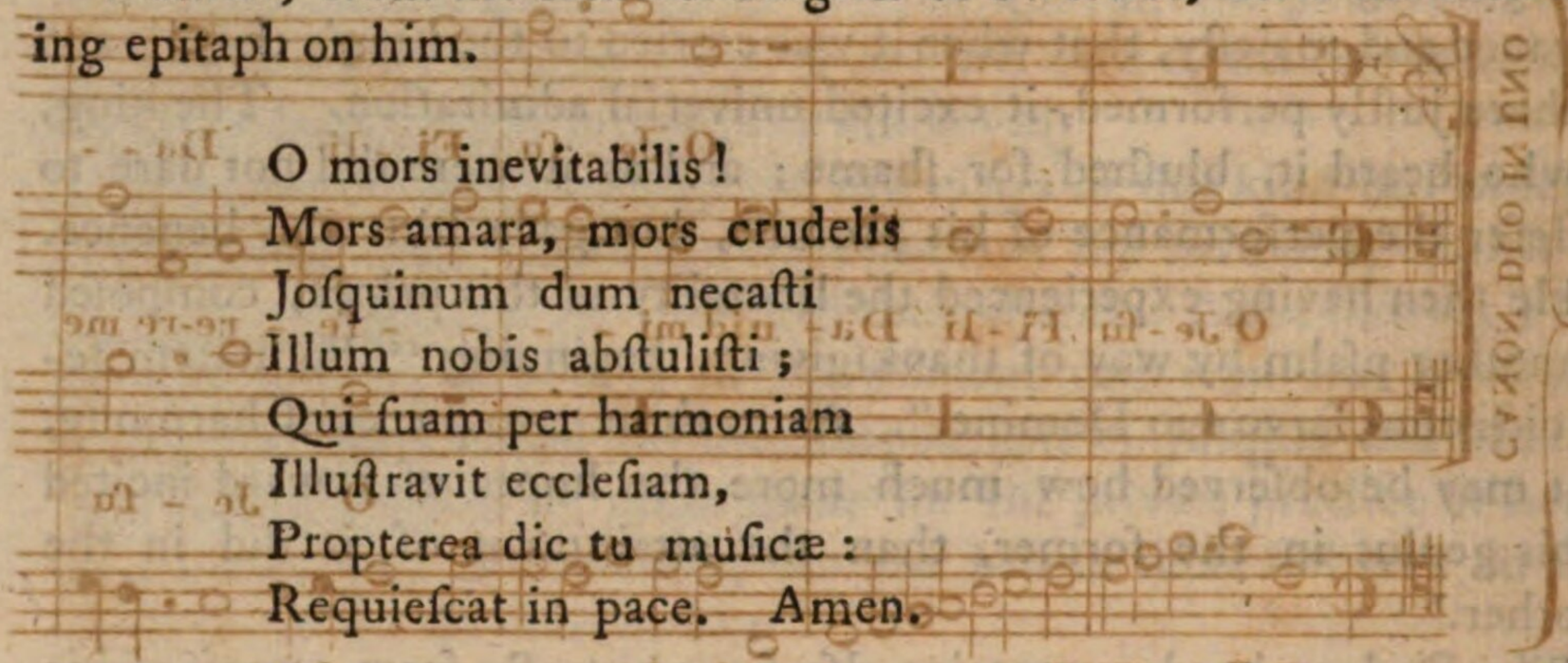
'beginning "Memor eſto verbi tui ſervo tuo," but with ſuch ele-
'gance and majeſty, that when it was carried to the king's chapel, and
'there juſtly performed, it excited univerſal admiration. The king,
'who heard it, bluſhed for ſhame; and as it were did not dare to
'defer the performance of his promiſe, but gave him the benefice.
'He then having experienced the liberality of this prince, compoſed
'another pſalm by way of thankſgiving, beginning "Bonitatem fe-
"ciſti cum ſervo tuo Domine." As to thoſe two pieces of harmony,
'it may be obſerved how much more the hopes of reward incited
'his genius in the former, than the attainment of it did in the
'other.'

The Dodecachordon contains alſo ſome extracts from a maſs of his compoſing, intitled L'Homme armé, which indeed is celebrated by Luſcinius, Salinas, and many other authors. Beſides theſe, a great number of his compoſitions are contained in the Dodecachordon, and among others, that in which, notwithſtanding the adage of Eraſmus above-mentioned, he has ventured in a De Profundis for four voices to paſs from the Dorian to the Phrygian mode.

Notwithſtanding the favour in which he ſtood with Lewis XII. it ſeems that Juſquin in his latter days experienced a ſorrowful reverſe of fortune. In the Sopplementi Muſicali of Zarlino, pag. 314, is the following ſonnet of Serafino Acquilano to that purpoſe.

Gioſquin non dir che'l ciel ſia crudo & empio,
Che t'adornò de ſi ſoblime ingegno:
Et s'alcun veſte ben, laſcia lo ſdegno;
Che di ciò gode alcun buffone, ò ſempio.
Da quel ch'io ti dirò prendi l' eſſempio;
L'argento & l'or, che da ſe ſteſs' è degno,
Si moſtra nudo, è ſol ſi veſte il legno,
Quando s' adorna alcun theatro ò tempio:
Il fauor di coſtor uien preſto manco,
E mille volte il dì, ſia pur giocondo,
Si muta il ſtato lor di nero in bianco.
Mi chi hà virtù, gira à ſuo modo il mondo;
Com' huom che nuota & hà la zucca al fianco,
Metti'l ſott' acqua pur, non teme il fondo.

Walther, from the Athenæ Belgicæ of Swertius, cites the following epitaph on him.

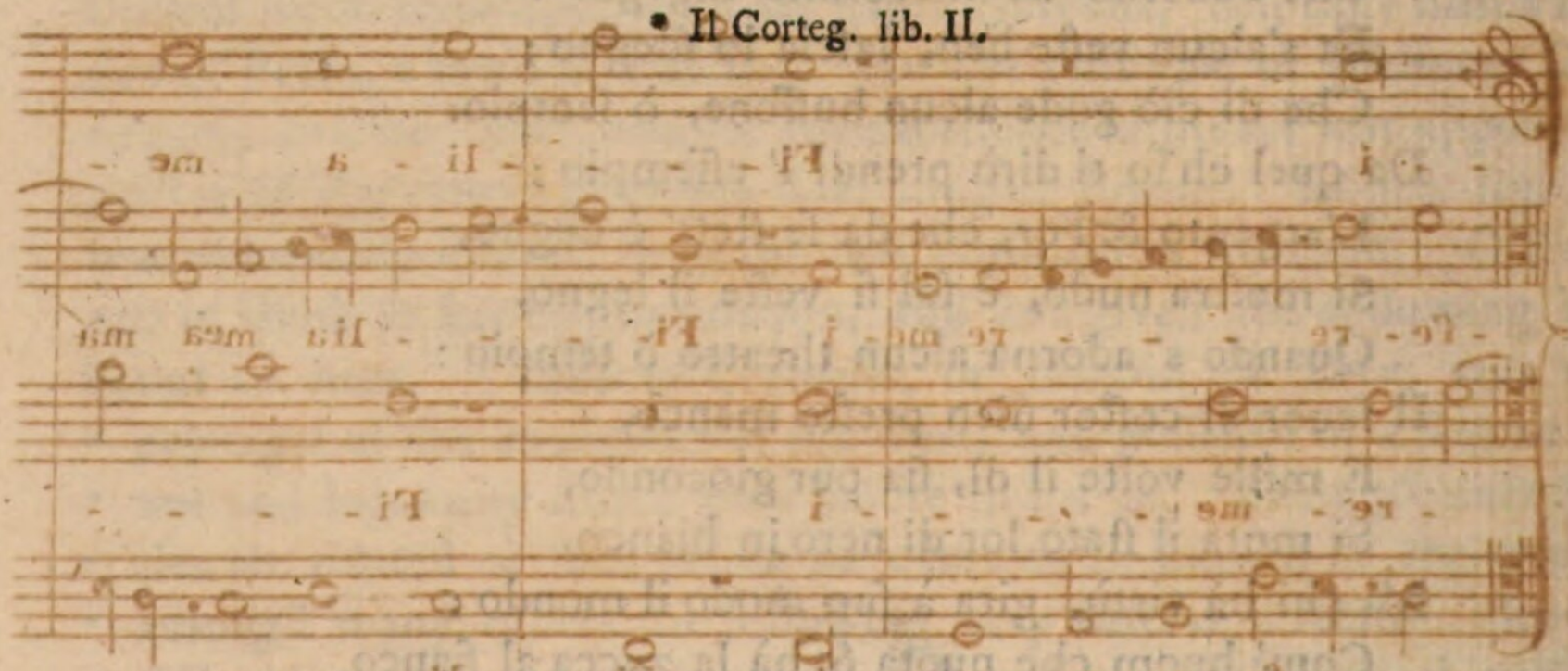


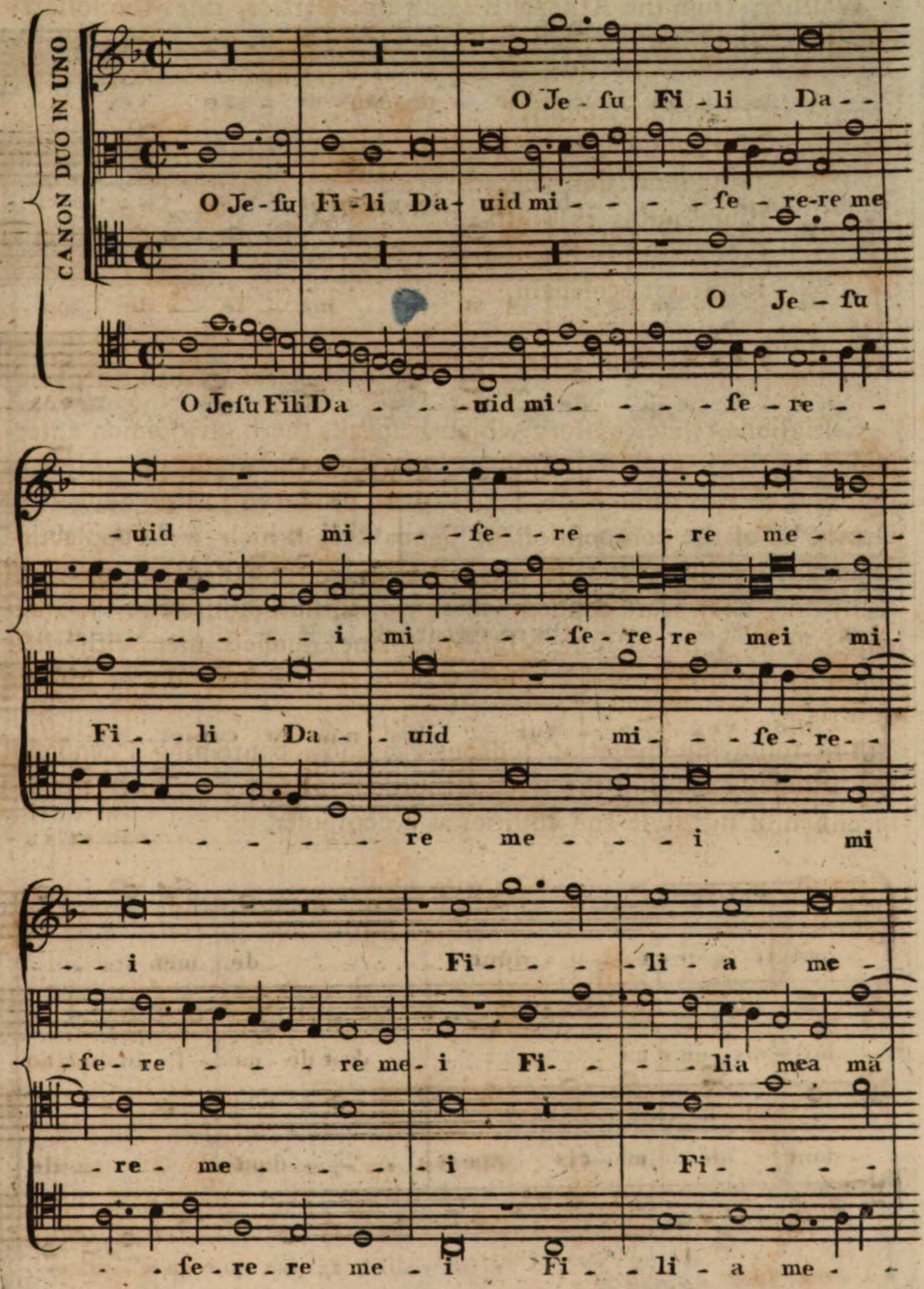
O mors inevitabilis!
Mors amara, mors crudelis
Joſquinum dum necaſti
Illum nobis abſtuliſti;
Qui ſuam per harmoniam
Illuſtravit eccleſiam,
Propterea dic tu muſicæ:
Requieſcat in pace. Amen.

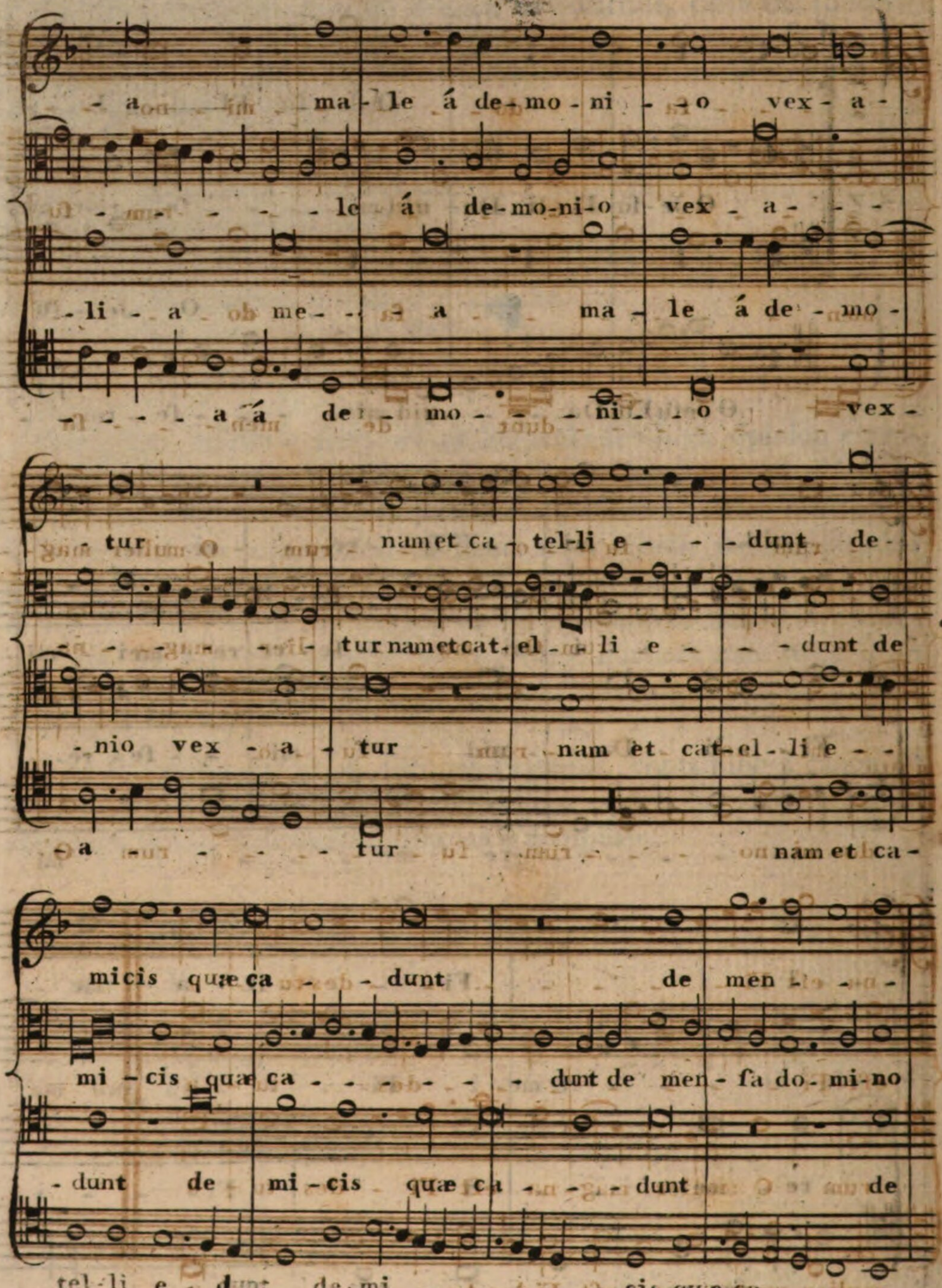
Caſtiglione relates a ſtory which beſpeaks the high opinion entertained by the world of Juſquin's character as a muſician. He ſays that at a certain time ſome verſes were produced to the ducheſs of Urbino as of the compoſition of Sannazaro, which were applauded as excellent; but that as ſoon as it was diſcovered that they were not really his, they were condemned as worſe than indifferent; ſo likewiſe ſays he a motet ſung before the ſame ducheſs met with little approbation till it was known to be of the compoſition of Joſquin de Pris *.

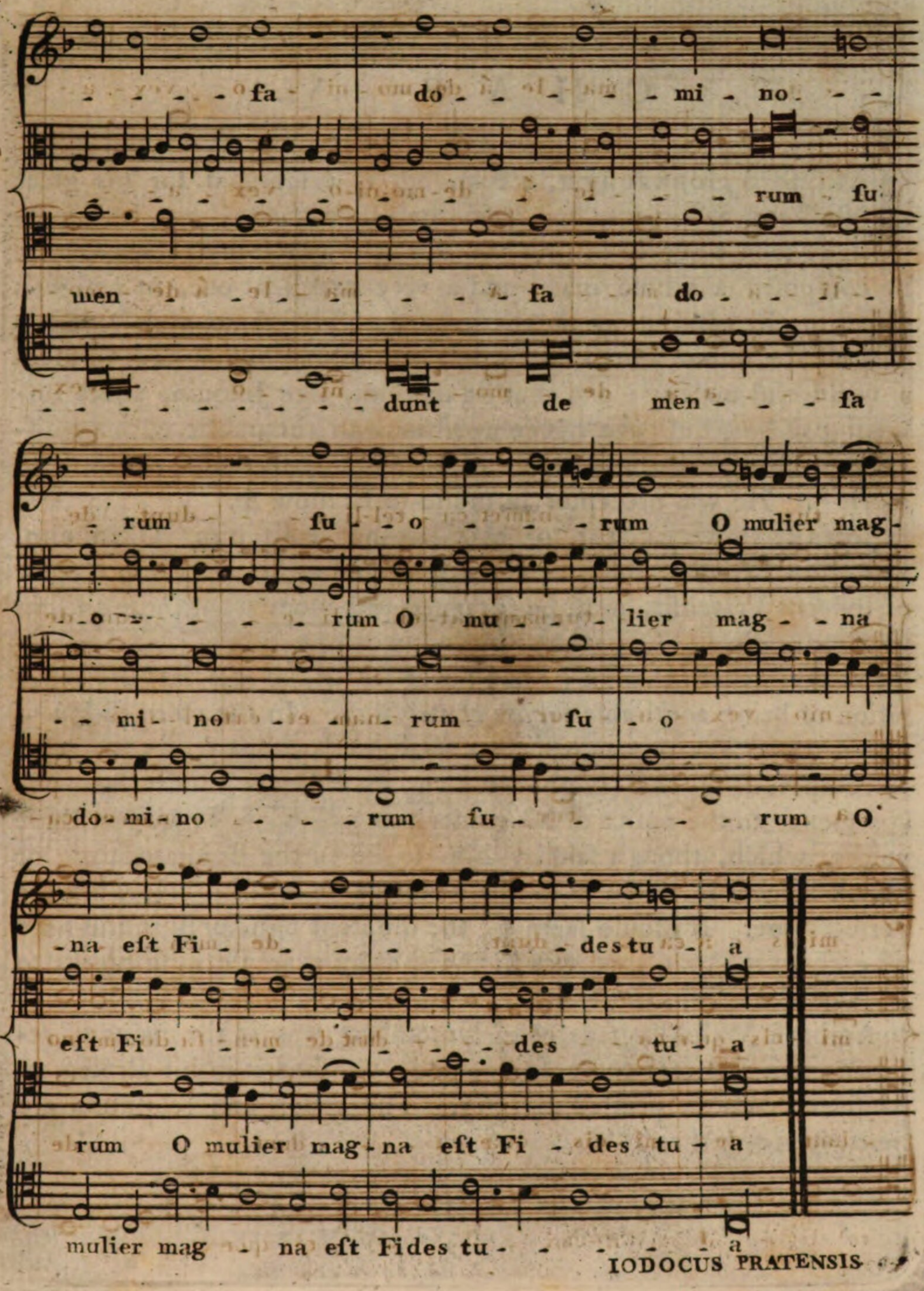
The following motet of Iodocus Pratenſis, containing a canon of two in one, occurs in the Dodecachordon, and is here inſerted as a ſpecimen of his ſtyle and abilities as a compoſer.

* II Corteg. lib. II.




CANON DUO IN UNO
O Je - ſu Fi - li Da - -
O Je - ſu Fi - li Da - uid mi - - - - ſe - re-re me
O Je - ſu
O Jeſu Fili Da - - - uid mi - - - - ſe - re - -
- uid mi - - ſe - re - re me - - -
- - - - - - - - i mi - - - ſe - re re mei mi -
Fi - - li Da - - uid mi - - ſe - re - -
- - - - - - - - re me - - - i mi
- - i Fi - - - - li - a me -
- fe - re - - - - re me - i Fi - - - - lia mea mã
- re - me - - - - - i Fi - - - - -
- - fe - re - re me - i Fi - - li - a me - -


- a ma - le á de - mo - ni - o vex - a -
- - - - - le á de - mo - ni - o vex - a - - -
- li - a me - - a ma - le á de - mo -
- - - - a á de - mo - - - ni - - o vex -
- tur nam et ca - tel - li e - - - dunt de -
- - - - - - tur nam et cat - el - li e - - - dunt de
- nio vex - a - tur nam èt cat - el - li e - -
- a - - - - - tur nam et ca -
mi - cis quæ ca - - - dunt de men - - -
mi - cis quæ ca - - - - - - dunt de men - fa do - mi - no
- dunt de mi - cis quæ ca - - - dunt de
tel - li e - dunt de - mi - cis quæ ca - -


fa do mi no
rum fu
men fa do
dunt de men fa
rum fu o rum O mulier mag-
o rum O mu lier mag na
mi no rum fu o
do mi no rum fu rum O
na eft Fi des tu a
eft Fi des tu a
rum O mulier mag na eft Fi des tu a
mulier mag na eft Fides tu a

CHAP. VI.

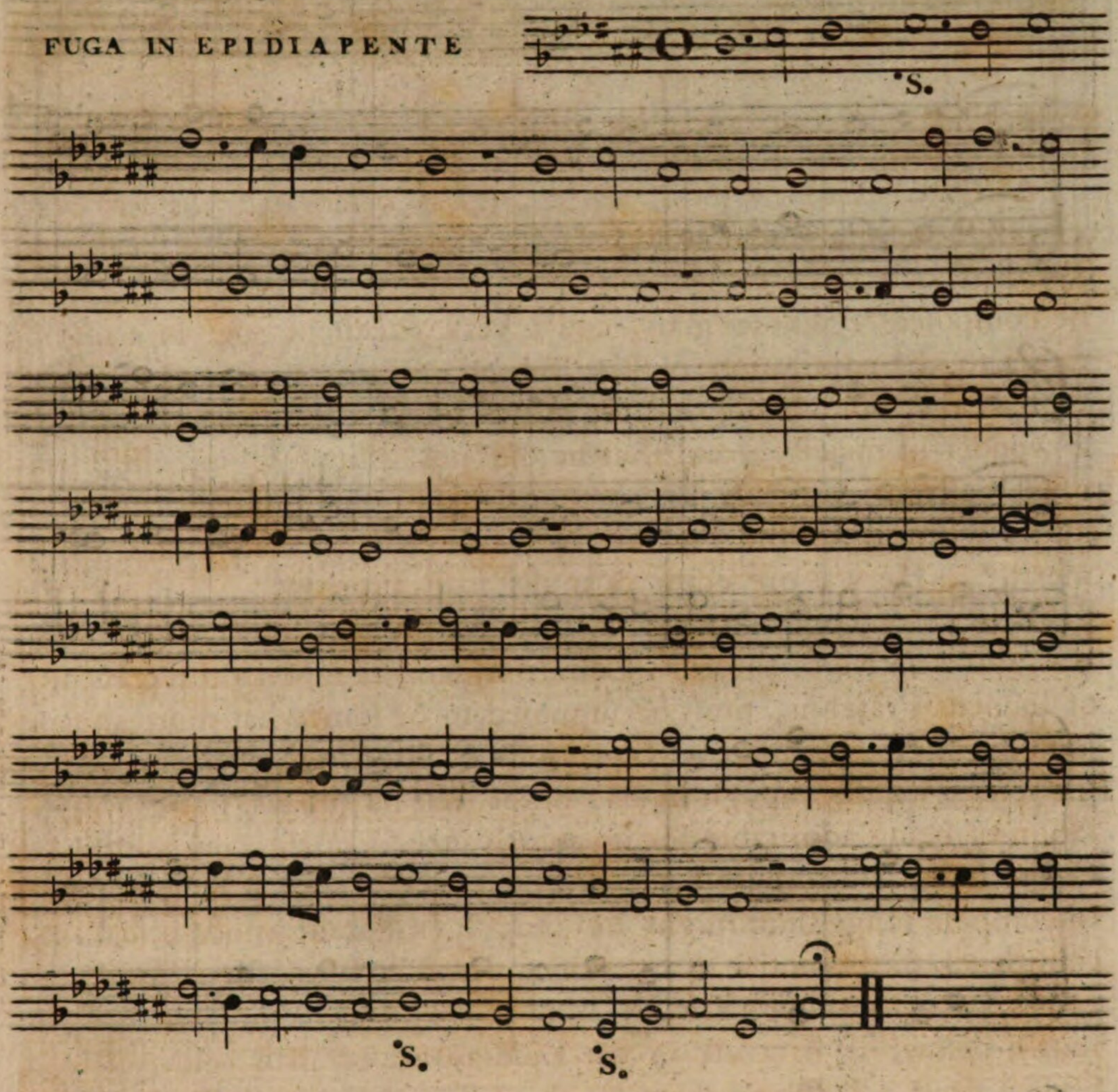
JACOBUS HOBRECHTH, a Fleming, is celebrated for his great ſkill and judgment, and is ſaid by Glareanus to have been poſſeſſed of ſuch a degree of ſtrength and celerity of invention, as that he compoſed a whole maſs, and a very excellent one, in a night's time, to the admiration of the learned. The ſame author aſſerts that all the monuments that are left of his compoſition have in them a wonderful majeſty; and that he did not, like Juſquin, affect unuſual paſſages, but gave his compoſitions to the public without diſguiſe, truſting for the applauſe of his auditors to their own intrinſic merit *. He was preceptor in muſic to Eraſmus †.

JOHANNES OCKEGEM, or as Glareanus calls him, Okenheim, was alſo a native of the Low Countries, and as he was the preceptor of Iodocus Pratenſis, muſt be ſuppoſed to be ſomewhat more ancient than his diſciple. Glareanus mentions a compoſition of his for thirty-ſix voices, which, though he had never ſeen it, he ſays, had the reputation of being admirable for its contrivance. In the compoſition of Fugue he is ſaid to have been excellent; Glareanus ſays he affected to compoſe ſongs that might be ſung in different modes, and recommends to the notice of his reader the following fugue for three voices, which, though ſaid by him to be in the Epidiateſſaron, or fourth below, is in truth in the Epidiapente or fifth below after a perfect time. It ſhould ſeem by the different ſignatures at the head of each ſtave, that this was intended as an example of a cantus to be ſung in different modes.

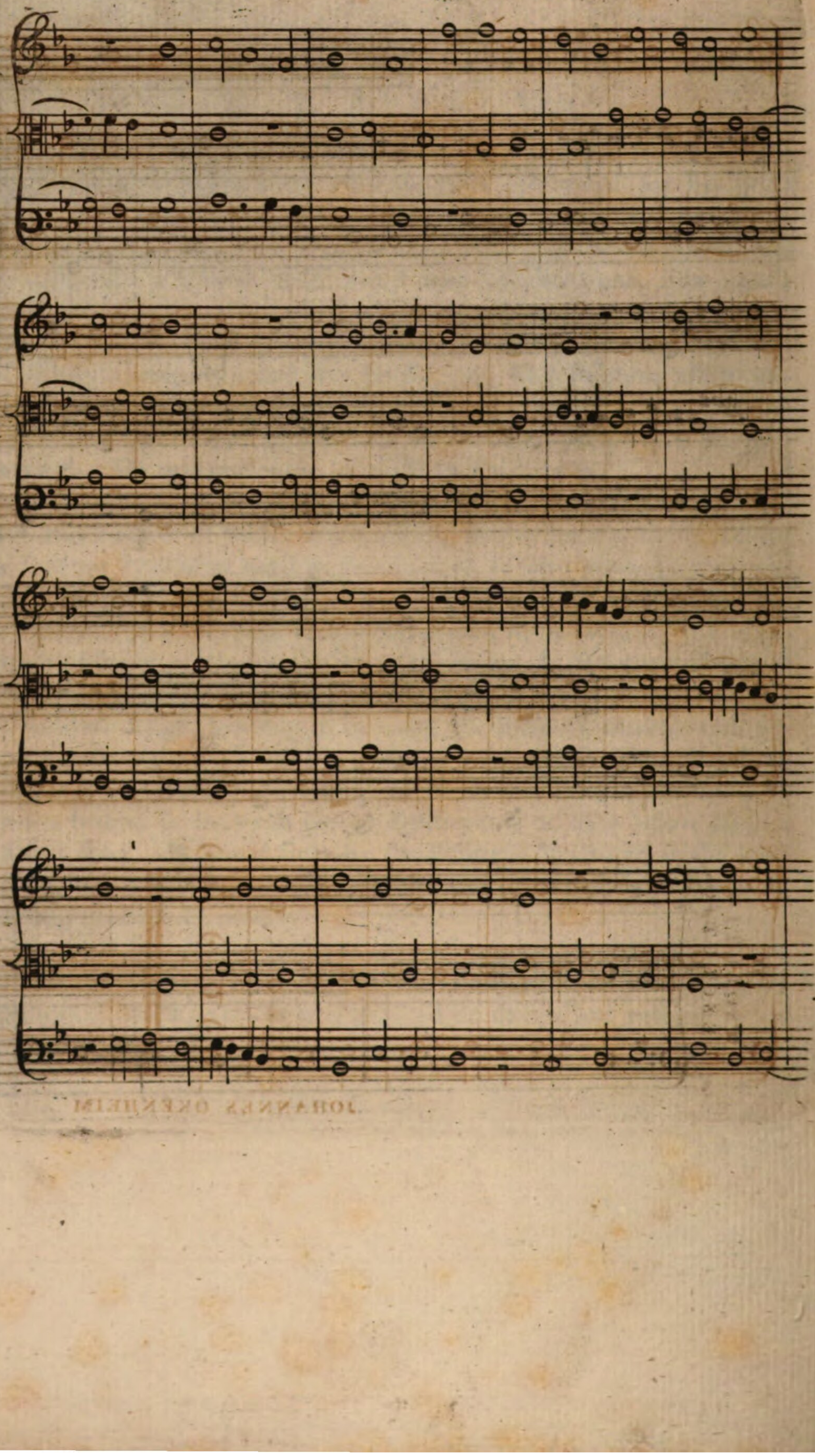
Ambroſe Wilphlingſederus of Nuremberg was at the pains of reſolving this intricate compoſition, and publiſhed it in his Erotemata Muſices Practicæ, printed in 1563. The canon and reſolution are here given together.

* Dodecachordon, pag. 456. † Ibid.

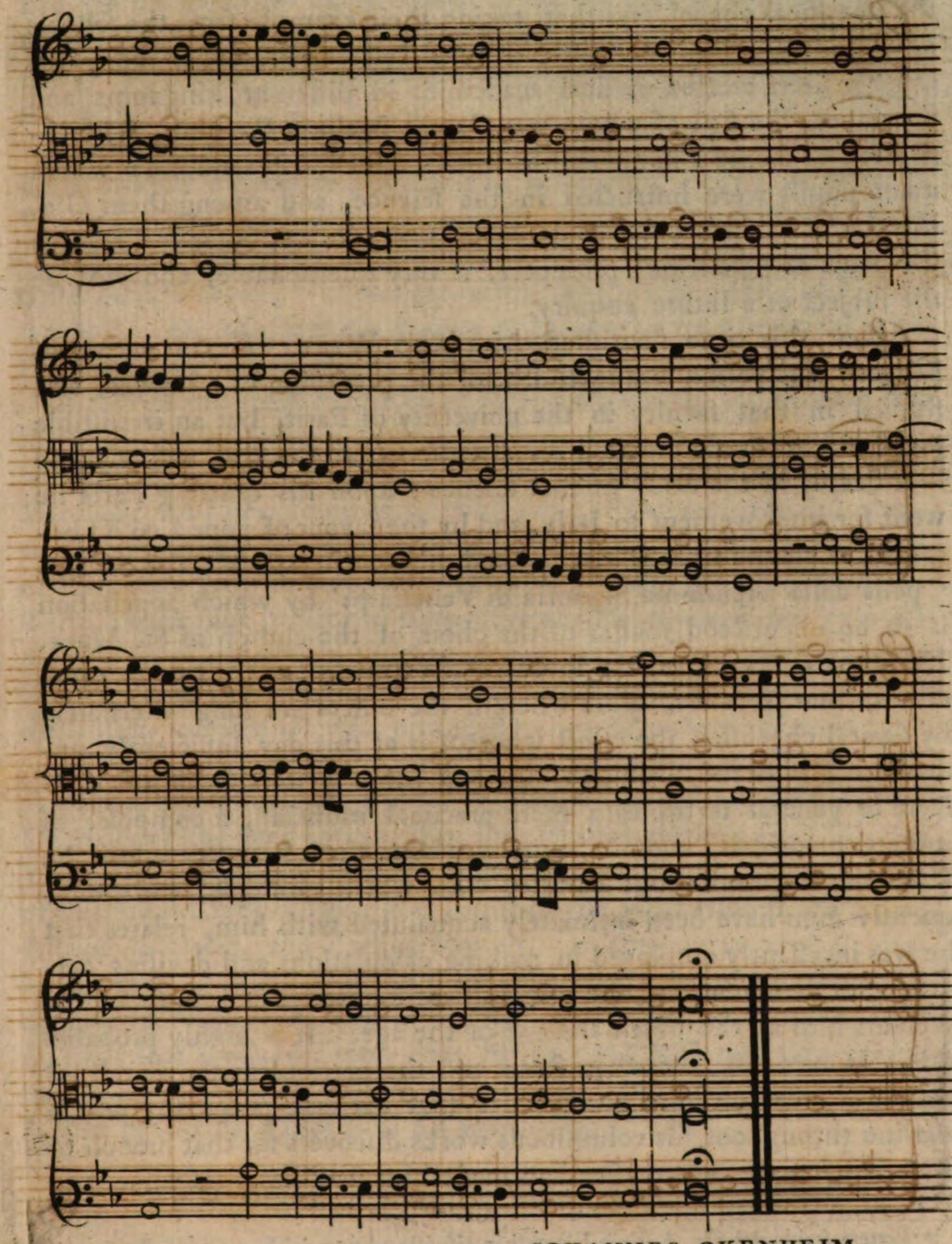
FUGA IN EPIDIAPENTE



RESOLUTIO



JOHANNES OCKENHEIM



JOHANNES OKENHEIM

Antimo Liberati, a muſician of the laſt century, and a ſinger in the pontifical chapel, ſays that, taking their example from the ſchools of thoſe two great men Okenheim and Iodocus Pratenſis, many foreign maſters erected muſical academies in different kingdoms and provinces, the firſt of whom was Gaudio Mell, a Fleming, who inſtituted at Rome a noble and excellent ſchool for muſic, in which many pupils were inſtructed in the ſcience, and among them Gio. Pier Luigi Paleſtrina *. The truth of this relation, ſo far as it regards the name of Paleſtrina's preceptor, is very queſtionable, and will be the ſubject of a future enquiry.

About this time flouriſhed ADRIANO WILLAERT, a native of Bruges; this perſon was intended for the profeſſion of a lawyer, and ſtudied in that faculty in the univerſity of Paris, but an irreſiſtible propenſity to muſic diverted his attention from the law, and engaged him deeply in the ſtudy of that ſcience; upon his quitting Paris he went for improvement to Italy, and by the favour of pope Leo X. became, to uſe the ſtyle of Zarlino and other writers, 'Maeſtro di Cap-'pella della ſereniſſima Signoria di Venetia†;' by which appellation is to be underſtood maſter of the choir of the church of St. Mark. He ſeems to have been the inventor of compoſitions for two or more choirs, that is to ſay, thoſe wherein the offices are ſung alternately by ſeveral choruſſes, the effect whereof is at this day ſufficiently underſtood ‡. Artuſi, Doni, Printz, and other writers ſpeak of Willaert in general terms as a mere practical muſician, a compoſer of motets, madrigals, and airs, among whom they however admit he holds the firſt rank; but Zarlino, who was his diſciple, and conſequently muſt have been intimately acquainted with him, relates that he was inceſſantly employed in making calculations and deviſing diagrams for demonſtrating the principles of harmony, and, in ſhort, repreſents him as the ableſt theoriſt of the age. It is highly probable that this was his true character; and the particulars above related may in a great meaſure account for that extreme propenſity which Zarlino throughout his voluminous works diſcovers for that branch of muſical ſcience. His maſter had made him ſenſible of its value, and

* Lettera ſcritta dal Sig. Antimo Liberati in riſpoſta ad una del Sig. Ovidio Perſapegi, Roma, 1685.

† Walth. Lex. in Art. Zarl. Ragion. pag. 1. 8.

‡ Zarl. Iſtitut. 346. Documenti Armonici di Angelo Berardi, lib. I. pag. 78.

had

had given a direction to the ſtudies of his diſciple, who in return has taken every occaſion to celebrate his praiſes, and to tranſmit to poſterity in the character of Adrian Willaert, an exemplar of a conſummate muſician.

There are extant of Willaert's compoſition, Pſalmi Veſpertini omnium Dierum Feſtorum per Annum, 4 Vocum, 1557; Motettæ 6 Vocum, publiſhed in 1542; Cantiones Muſicæ, ſeu Motettæ, cum aliis ejuſdem Cantionibus Italicis 4, 5, 6, & 7 Vocum; and Villanellæ Neapolitanæ 4 Vocum, publiſhed together in 1588, and other works *. He is ſufficiently known to thoſe who are converſant with the Italian writers on muſic, by the name of Meſſer Adriano.

A few of the moſt excellent of Willaert's motets are pointed out in the Iſtitutioni Harmoniche of Zarlino, terza parte, cap. lxvi. and are there celebrated as ſome of the fineſt compoſitions of that time. His doctrines and opinions reſpecting ſome of the moſt abſtruſe queſtions in muſic are delivered with great accuracy in the Dimoſtrationi of Zarlino. He was very much afflicted with the gout, but ſeems by Zarlino's account of him to have nevertheleſs retained the exerciſe of his mental faculties in all their vigour, and to have rendered himſelf ſingularly remarkable for his modeſty, affability, and friendly diſpoſition towards all who profeſſed to love or underſtand muſic †.

The Dimoſtrationi of Zarlino, of which a particular account will in its place be given, are a ſeries of dialogues tending to illuſtrate the Inſtitutes of the ſame author. The interlocutors in theſe are Franceſco Viola, an eminent muſician and maeſtro di cappella to Alphonſo duke of Ferrara; Claudio Merulo, organiſt of the great church at Parma; Adrian Willaert, and Zarlino himſelf. In the courſe of theſe dialogues many particulars occur from whence an adequate idea may be formed of Willaert, of whom Zarlino ſcruples not to ſay, as indeed do moſt that ſpeak of him, that he was the firſt muſician of his time.

The following motet is of his compoſition.

* Walth. Lex. in Art. † Zarl. Dimoſtrationi paſſim.

QUEM dicunt homi - nes ef-fe fi-

QUEM dicunt

QUEM dicunt homi - nes effe fi - li-um ho - - - - mi -

-lium homi - - nis effe fili - um ho - - mi - nis re -

homines ef-fe fi-li-um ho - - - - - - mi - nis re -

- nis ef-fe fi-li - um hominis ho - - - - - mi - nis

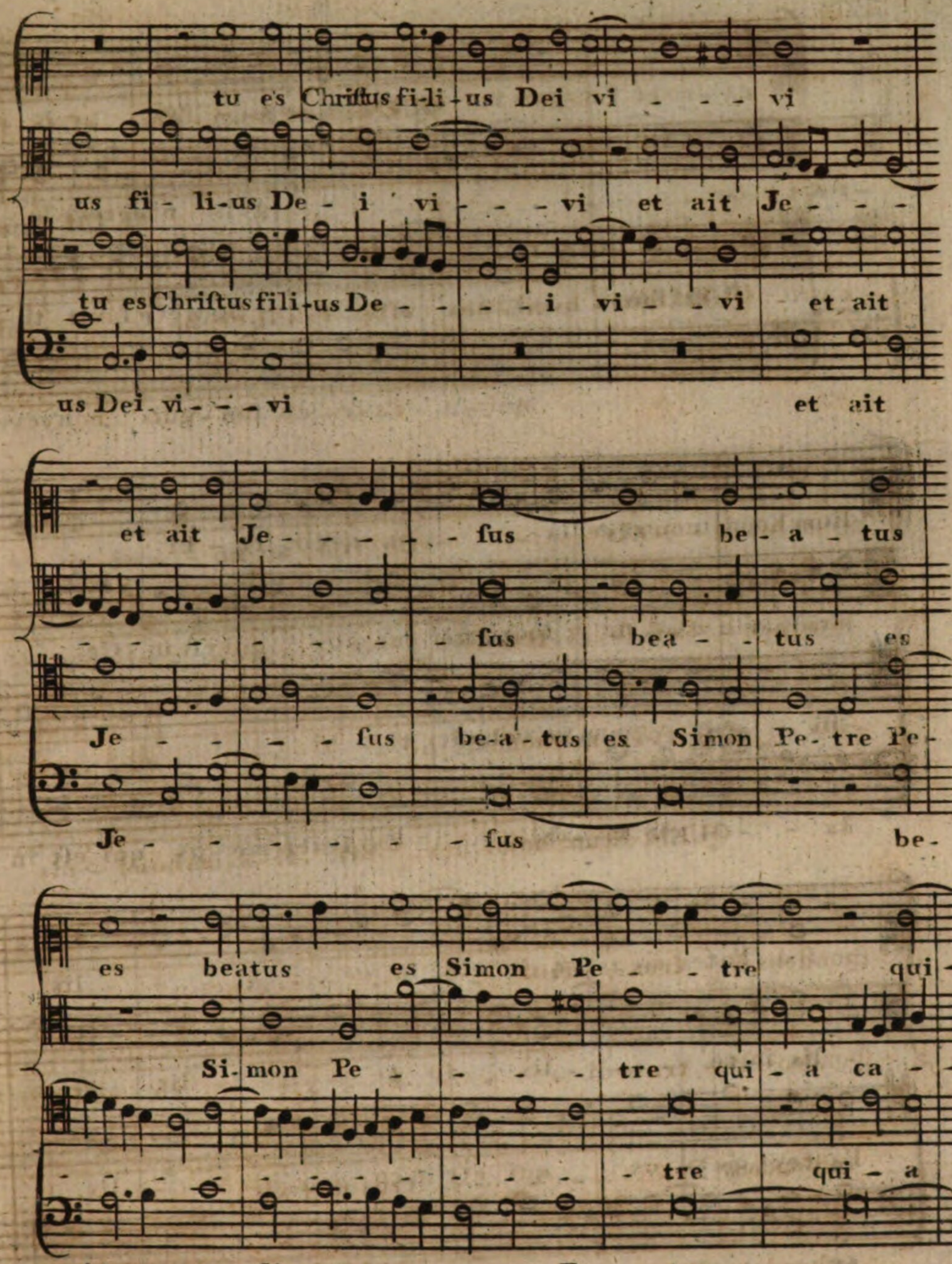
QUEM dicunt homi-nes effe fi-li-um homi - nis

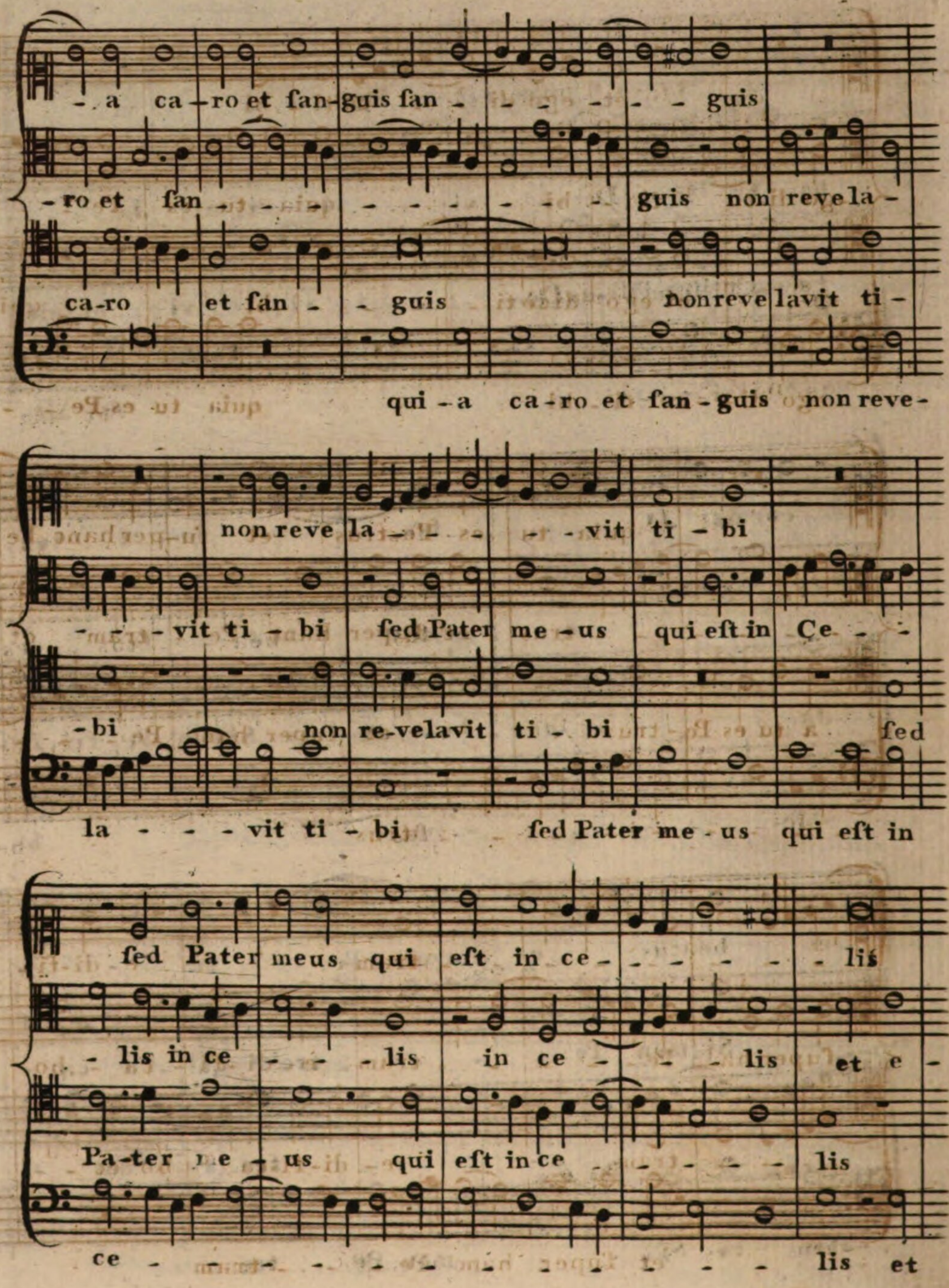
-fpondens Pe- trus di - - - - - - xit

-fpondens Pe- trus. di - - - - - xit tu es Chriſt-

reſpondens Pe - - - - - trus di - xit

reſpondens Pe - - trus di - - - xit tu es Chriſtus fi-li-


tu es Chriſtus fi-li-us Dei vi - - - vi
us fi - li-us De - i vi - - - vi et ait Je - - -
tu es Chriſtus fili-us De - - - - i vi - - vi et ait
us Dei vi - - - - vi et ait
et ait Je - - - - - - ſus be - a - tus
- - - - - - - - - - - ſus bea - - tus es
Je - - - - ſus be-a - tus es Simon Pe - tre Pe -
Je - - - - - - - ſus be -
es beatus es Simon Pe - - tre qui -
Si - mon Pe - - - - - tre qui - a ca - -
- - - - - - - - - - - - - - - - - tre qui - a
- atus es Si - - - - - - - mon Pe - tre


- a ca - ro et fan - guis fan - - - - - - guis
- ro et fan - - - - - - - - guis non reve la -
ca - ro et fan - - guis non reve lavit ti -
qui - a ca - ro et fan - guis non reve -
non reve la - - - - vit ti - bi
- - - vit ti - bi fed Pater me - us qui eſt in Ce - -
- bi non re - velavit ti - bi fed
la - - - vit ti - bi fed Pater me - us qui eſt in
fed Pater meus qui eſt in ce - - - - - lis
- lis in ce - - - lis in ce - - - lis et e -
Pa - ter me - us qui eſt in ce - - - - lis
ce - - - - - - - - - - - lis et

et ego di - co ti - bi

-go di-co ti - bi . quia tu es Pe - -

et ego dico ti - - - bi qui-

ego di - - co ti - bi quia tu es Pe - -

quia tu es Pe-trus et ſu-per hanc Pe -

- - - - - trus et ſuper hanc Pe - tram et

- a tu es Pe - trus et ſuper hanc Pe - - -

- - - - - - - - - - trus

- - - - - - - - tram e - di - fi -

ſuper hanc Pe - - - - tram e - di - fi - ca - bo

- - - tram e - di - fi - ca bo ec - -

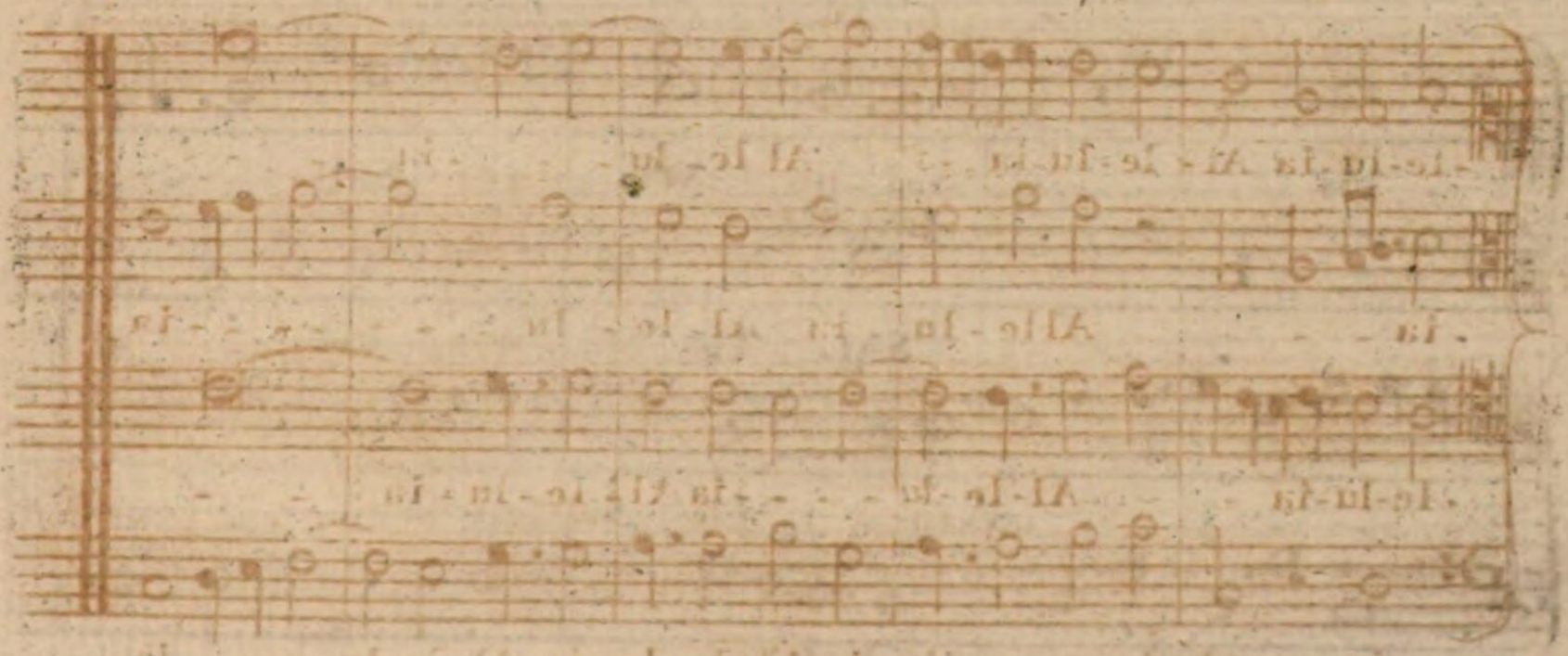
et ſuper hanc Pe - - - tram

ADRIANO WILLAERT

CHAP. VII.

JOHANNES Mouton a diſciple of Adrian Willaert, was Maeſtro di Capella to Francis I. king of France *, and, by the teſtimony of his contemporaries, was one of the greateſt muſicians of the age he lived in. He compoſed many maſſes, which were highly approved by Leo X. A Miſerere for four voices of his compoſition is to be found in the Dodecachordon of Glareanus, as is alſo the following hymn.

* This prince, as he was a great lover and encourager of learning and the liberal arts, was peculiarly fond of muſic. In the memoirs of Mr. De la Fôret, embaſſador from Francis I. to Solyman II. emperor of the Turks for concluding a treaty between thoſe two princes, in the year 1543, it is related that the king deſigning to do a pleaſure to his new ally, ſent him a band of moſt accompliſhed muſicians, making him, as he thought, a preſent worthy of his grandeur. Solyman received them very civilly, and was entertained by them with three different concerts at his palace, in preſence of all his court; he ſhewed himſelf greatly pleaſed with the muſic, but having obſerved that it tended to enervate his mind, he judged by himſelf that it might make ſtill a greater impreſſion upon that of his courtiers. He much applauded the muſicians; nevertheleſs, as he was apprehenſive that muſic might occaſion, in conſequence of its eſtabliſhment, as much diſorder in his empire as would be cauſed by a permiſſion of the uſe of wine, he ſent back the muſicians with a handſome reward, after having ordered all their inſtruments to be broken, with a prohibition againſt their ſettling in his empire upon pain of death. Solyman thoroughly believed it to be a ſtroke of policy in Francis I. for he told the French embaſſador that he imagined his maſter had ſent him this amuſement to divert him from the buſineſs of war, juſt as the Greeks ſent the Perſians the game of cheſs to ſlacken their military ardour. Hiſtoire de la Muſique et ſes Effets, tom. I. pag. 212.



SAL - - VE Ma -

SAL - VE Ma - ter Sal - - - - - -

- ter Sal - - - - - - - ua - to - - - - -

- - - - - - ua - to - - - - - - ris Sal -

- ris

Sal - ue Ma - ter Sal - - - -

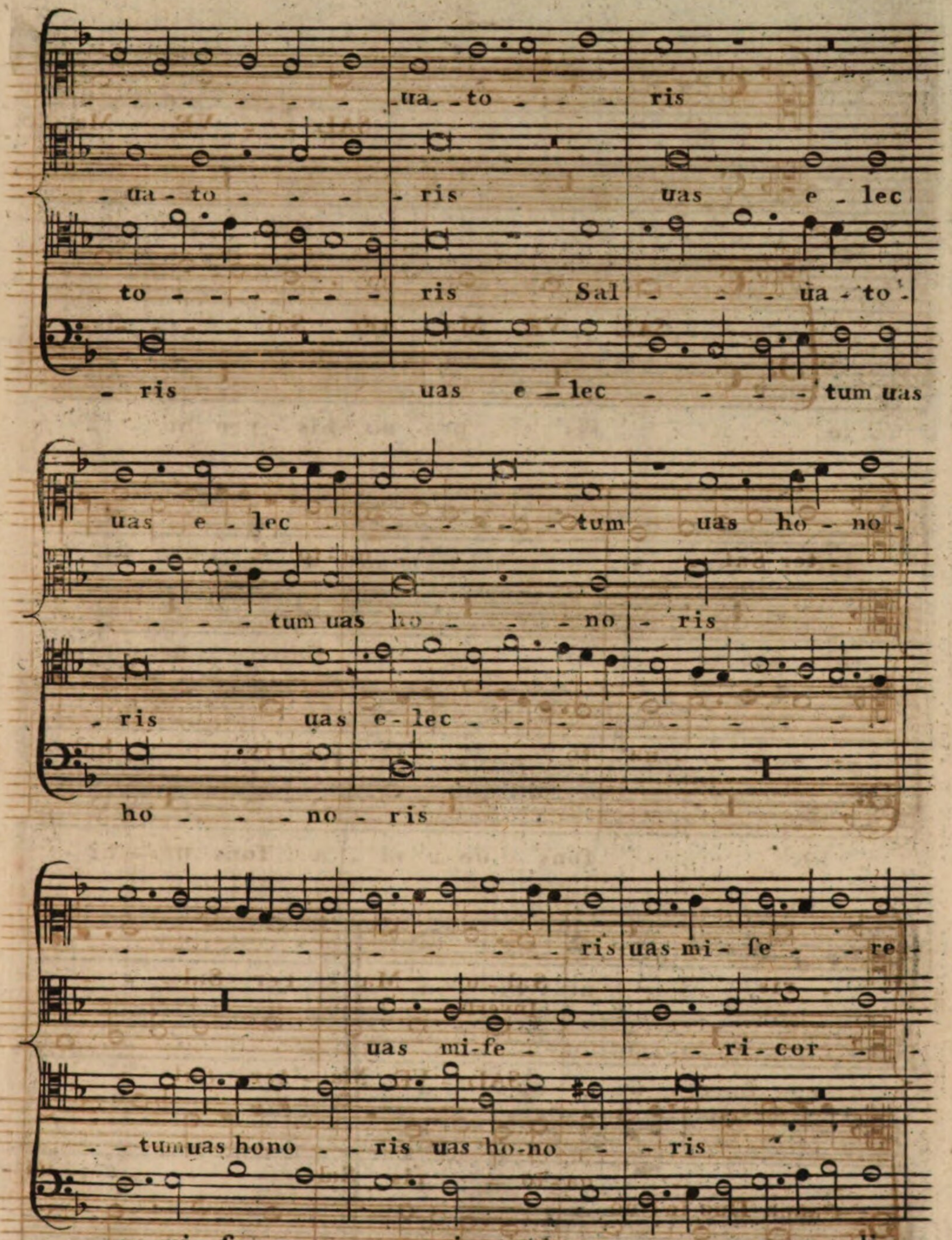
Inverſio

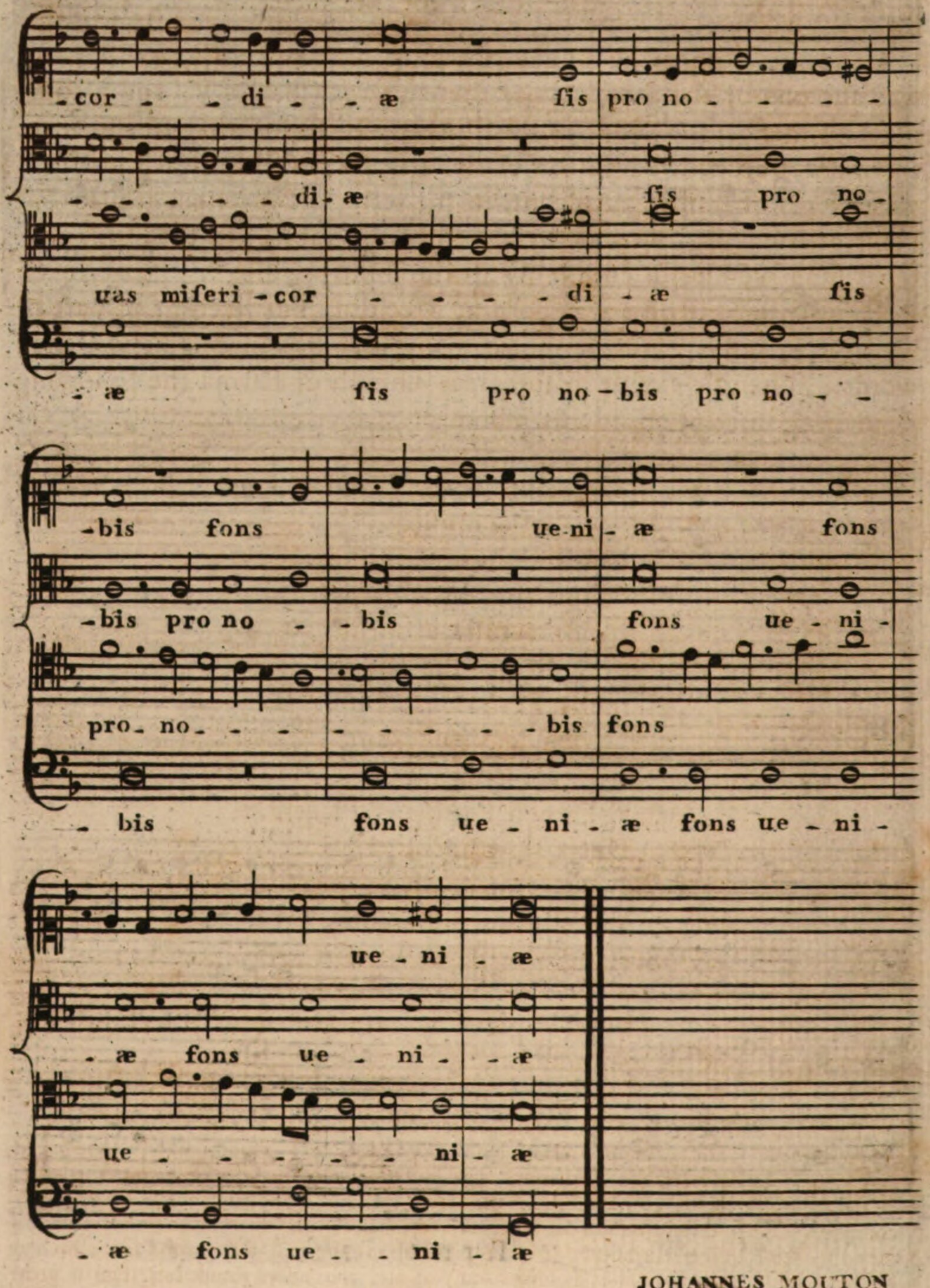
SAL - VE Ma - ter Sal - -

- - - - - - ua - to - - ris Sal - - - - - ua -

Canon Duo in Uno

SAL - VE Ma - ter Sal - - - ua - to - - -


ua - to ris
ua - to - - - - ris uas e - lec
to - - - - - - - ris Sal - - - ua - to -
- ris uas e - lec - - - - tum uas
uas e - lec - - - - - tum uas ho - no -
- - - - tum uas ho - - - no - ris
- ris uas e - lec - - - - - - - - -
ho - - - - no - ris
- - - - - - - - - - ris uas mi - fe - - re -
uas mi - fe - - - - ri - cor - -
- - tum uas hono - - ris uas ho - no - - ris
uas mi - fe - - - - - ri - cor - - - - - - di -



JOHANNES MOUTON

THOMAS CREQUILON, a Fleming, was maſter of the chapel to the emperor Charles V. about the year 1556. He compoſed hymns for many voices, and ſome French ſongs in four, five, and ſix parts.

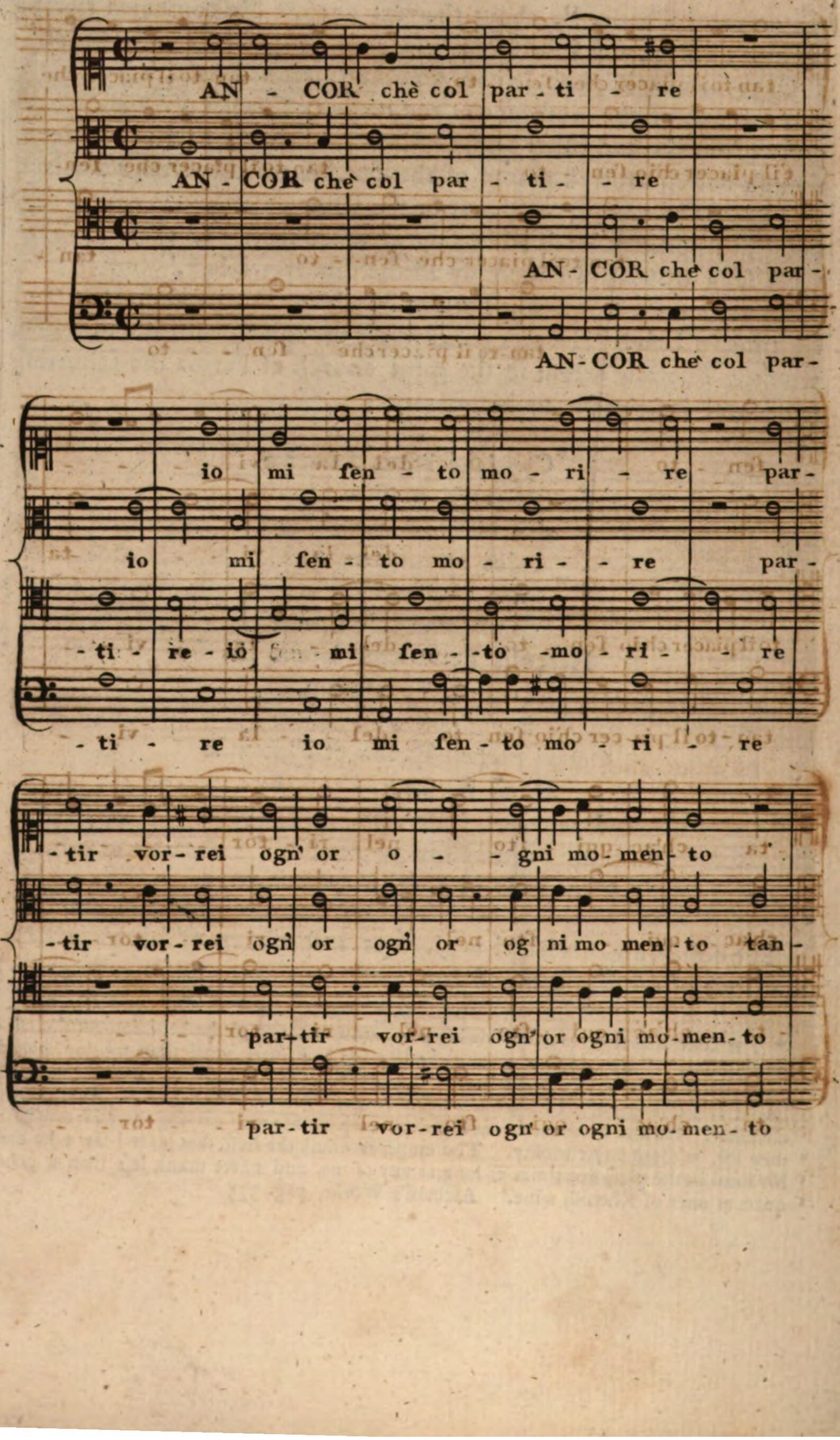
CLEMENS, otherwiſe JACOB CLEMENS NON PAPA, a Fleming, was alſo one of the muſicians of the emperor Charles V. and a compoſer of maſſes and other ſacred offices. It ſeems that this prince, though not an avowed patron of the arts, as was his rival Francis I. was a lover of muſic. Aſcham, in the letter above-cited, relates that being at Augſburg, he ſtood by the emperor's table, and that 'his cha-'pel ſung wonderful cunningly all the dinner-while *.'

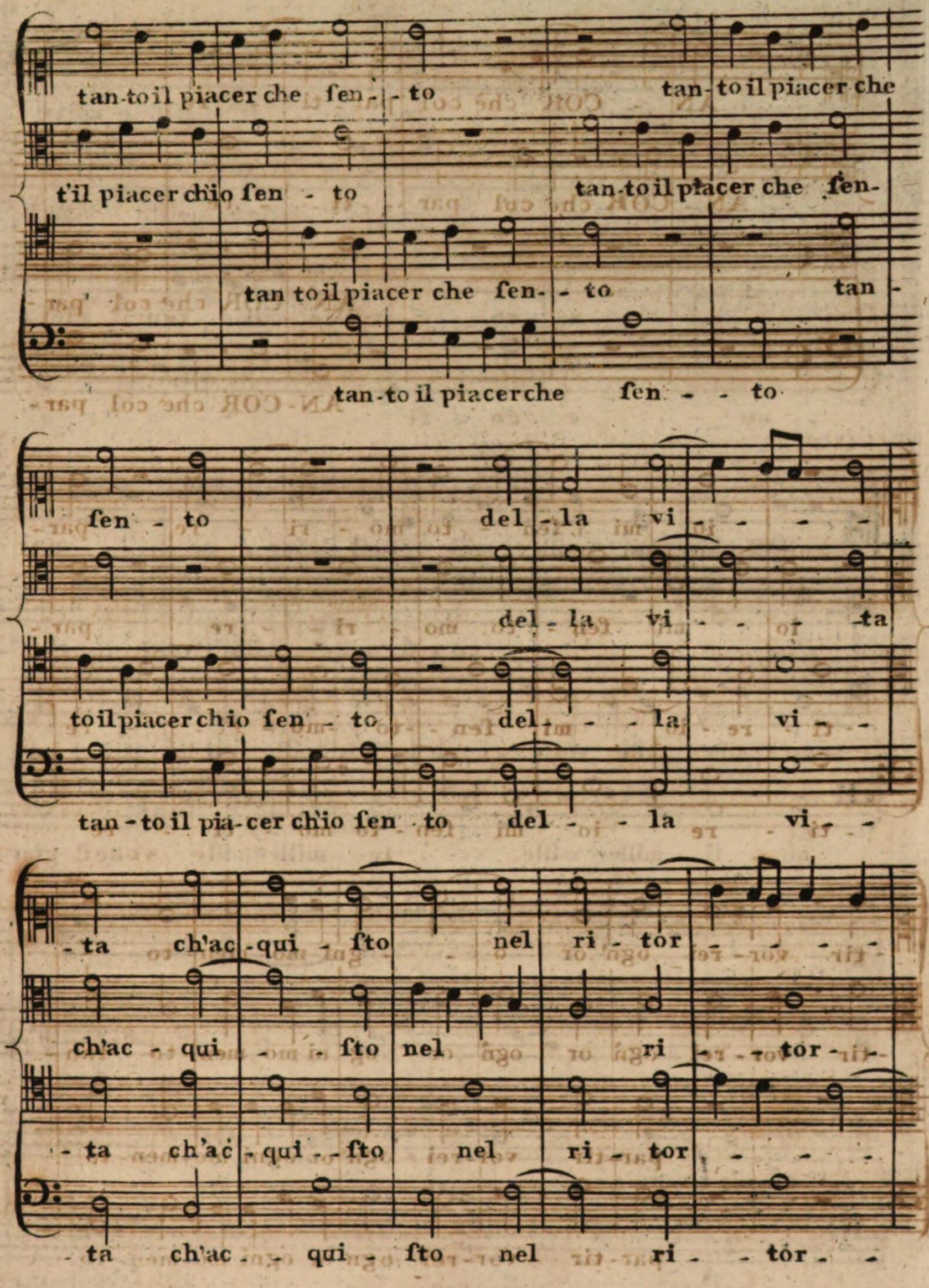
CYPRIAN DE RORE was born at Mechlin, but lived great part of his time in Italy. He compoſed many very fine madrigals to Italian words. There is extant in the great church of Parma the following ſepulchral inſcription to his memory.

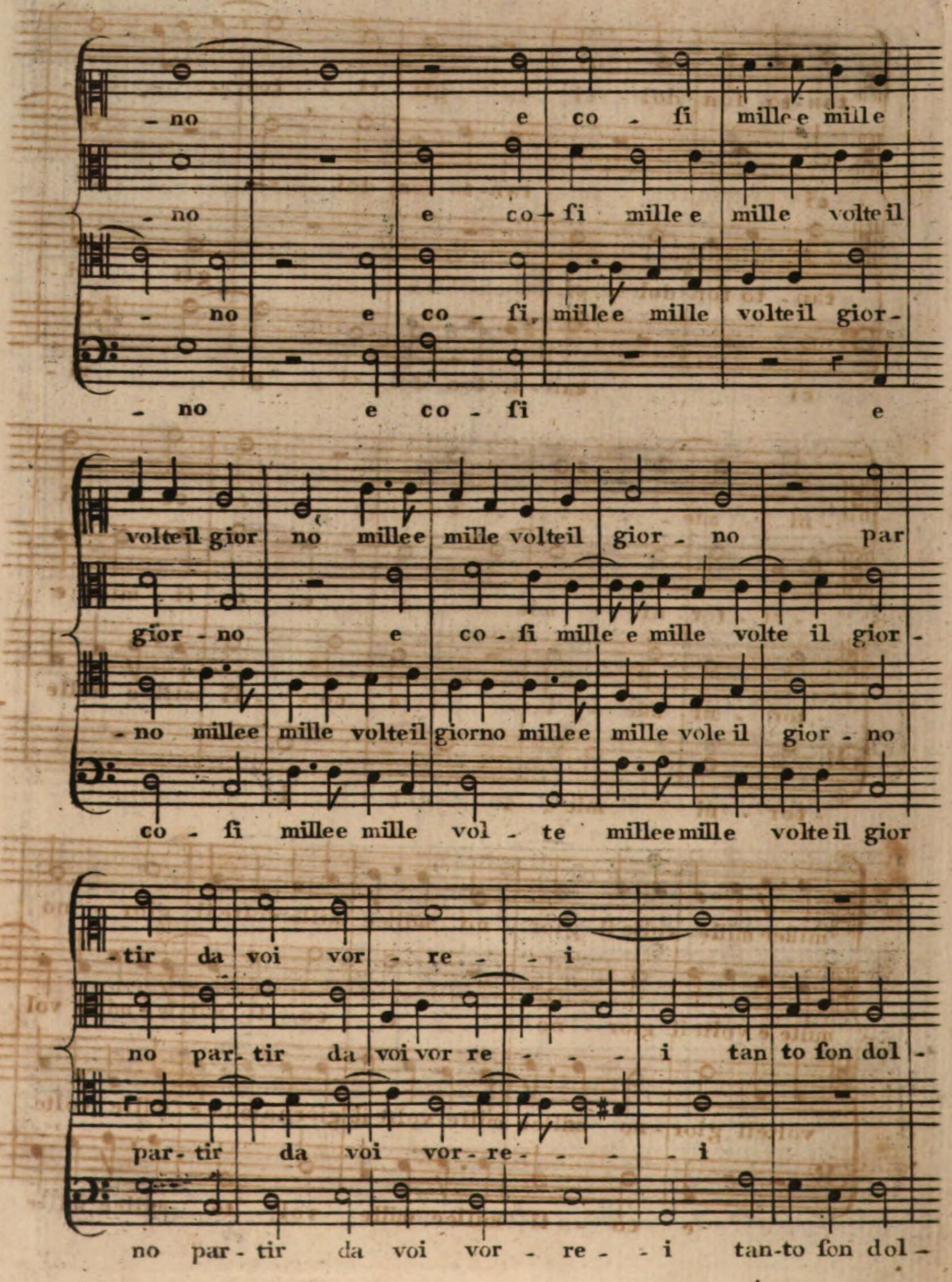
Cypriano Roro, Flandro
artis muſicæ
viro omnium peritiſſimo,
cujus nomen famaque
nec vetuſtate obrui
nec oblivione deleri poterit,
Herculis Ferrarienſ. Ducis II.
deinde Venetorum,
poſtremo
Octavi Farneſi Parmæ et Placentiæ
Ducis II. Chori Præfecto,
Ludovicus frater, fil. et hæredes
mœſtiſſimi poſuerunt.
Obiit anno M.D.LXV. ætatis XLIX.

The following madrigal is given as a ſpecimen of his abilities in that ſtyle of muſical compoſition.

* The ſame author gives the following humourous account of the behaviour of the emperor at dinner: 'He had four courſes, he had ſod beef, very good roaſt mutton, baked 'hare; theſe be no ſervice in England. The emperor hath a good face, a conſtant look; 'he fed well of a capon; I have had a better from mine hoſteſs Barnes many times in my 'chamber. He and Ferdinando eat together, very handſomely carving themſelves where 'they liſt, without any curioſity. The emperor drank the beſt that ever I ſaw; he had 'his head in the glaſs five times as long as any of us, and never drank leſs than a good 'quart at once of Rheniſh wine.' Aſcham's Works, pag. 375.


AN - COR chè col par - ti - re
AN - COR chè col par - ti - re
AN - COR che col par -
AN - COR che col par -
io mi fen - to mo - ri - re par -
io mi fen - to mo - ri - re par -
- ti - re io mi fen - to mo - ri - re
- ti - re io mi fen - to mo - ri - re
- tir vor - rei ogn' or o - gni mo - men - to
- tir vor - rei ogn' or ogn' or og ni mo men - to tan -
par - tir vor - rei ogn' or ogni mo - men - to
par - tir vor - rei ogn' or ogni mo - men - to


tan-to il piacer che fen- - to
tan-to il piacer che
t'il piacer chio fen - to
tan-to il placer che fen-
tan to il piacer che fen- - to
tan -
tan-to il piacerche fen - - to
fen - to
del - la vi - - - -
del - la vi - - - ta
to il piacer chio fen - to
del - - - la vi - -
tan - to il pia - cer ch'io fen - to
del - - la vi - -
- ta ch'ac - qui - fto nel ri - tor - - - -
ch'ac - qui - - fto nel ri - - tor - - -
- ta ch'ac - qui - - fto nel ri - tor - - - -
- ta ch'ac - qui - fto nel ri - - tor - -


- no e co - fi mille e mille
- no e co - fi mille e mille volte il
- no e co - fi, mille e mille volte il gior-
- no e co - fi e
volte il gior no mille e mille volte il gior - no par
gior - no e co - fi mille e mille volte il gior -
- no mille e mille volte il giorno mille e mille vole il gior - no
co - fi mille e mille vol - te mille e mille volte il gior
- tir da voi vor - re - - i
no par - tir da voi vor re - - - i tan to fon dol -
par - tir da voi vor - re - - - - i
no par - tir da voi vor - re - - i tan-to fon dol -

tan-to fon dol - ci gli ri - tor - - - - -

ci tan-to fon dol - ci gli

tan - to fon dol - ci gli ri -

ci tan - to fon dol - ci gli ri -

- ni mie - - - - i e co - - fi

- ri - tor - ni mie - - i e - co fi mille e

- tor - ni mie - i e co - - fi mille e mille

- tor - ni mie - - - i

millee mille volte il gior - no millee mille volte il gior - no

mille e volteil gior - no e co - fi mil le e mille vol -

volteil gior - no millee mille volte il giorno millee mille volte

e co - fi millee mille vol - te millee mille

par - tir da voi vor - - re - - - i

- te il gior - no par - tir da voivor - re - - - -

gior - no par - tir da voi vor - re - - -

volte il gior - no par - tir da voi vor - - re - -

tan - to fon dol - ci gli

tan - to fon dol - ci tan - to fon

i tan to fon dol - ci tan - to fon

i tan - to fon dol - ci tan - to fon dol

ri - tor - - - - ni mie - - - - - - i

dol - ci gli ri - to - - ni mie - - - - i

dol - ci gli ri - tor - ni mie - i

ci gli ri - tor - ni mie - - - i

CIPRIANO DE RORE

PHILIPPUS DE MONTE BELGA D.D.

MAX. II ET RODOLPH. II ROM. IMPP. CHORI MUSICI PRÆFCTUS.

METROPOL. ECCLESIÆ CAMERACENSIS CANONICUS ET THESAURARIUS.

ÆTATIS SUÆ LXXII A.D. MDXCIV.

PHILIPPUS DE MONTE, a native of Mons in Hainault, born in 1521, was maſter of the chapel to the emperor Maximilian II. a canon, and treaſurer of the cathedral church of Cambray. In that church was a portrait of him, with the following diſtich under it:

Cernimus excelſum mente arte, et nomine Montem,
Quo Muſæ Charites conſtituere domum.

The print above given of him is taken from it, and is to be found in the Bibliotheca Chalcographica of Boiſſard. He compoſed, beſides maſſes and motets, four books of madrigals, of which the following is one.

DA bei ra- mi fcen - de - a dol-

DA bei ra- mi fcen - de - a dol-

DA bei ra- mi fcen - de - a dol-

DA bei ra- mi fcen - de - a dol-

- ce nel - la me - mo - ria u - na piog-gia di

- ce nel - la me - mo - ria u - na pioggia di fior fov -

- ce nel - 'la me - mo - ria u - na pioggia di fior fov -

- ce nel - la me - mo - ria u - na pioggia di fior fov -

fior fov - r' il fuo grem - - - - bo ed

- ra il fuo grem - bo fovr' il fuo grem - bo ed

- ra il fuo grem - bo il fuo grem - - - - bo ed

- ra il fu - - - o grem - - - - - - bo ed

el - la fi fe - de - a u - mil in tan - ta

el - la fi fe - de - a u - mil in tan - ta

el - la fi fe - de - a u - mil in tan - ta glo -

el - la fi fe - de - a u - mil in tan - ta glo -

glo - ria co-per-ta gia dell' a - mo - ro - -

glo-ria co-per-ta gia dell' a - mo - ro - fo dell' a - mo

- ria co-per-ta gia dell' a - mo - ro fo nem - bo a -

- ria co-per-ta gia dell' a - mo - ro - - - - fo nem -

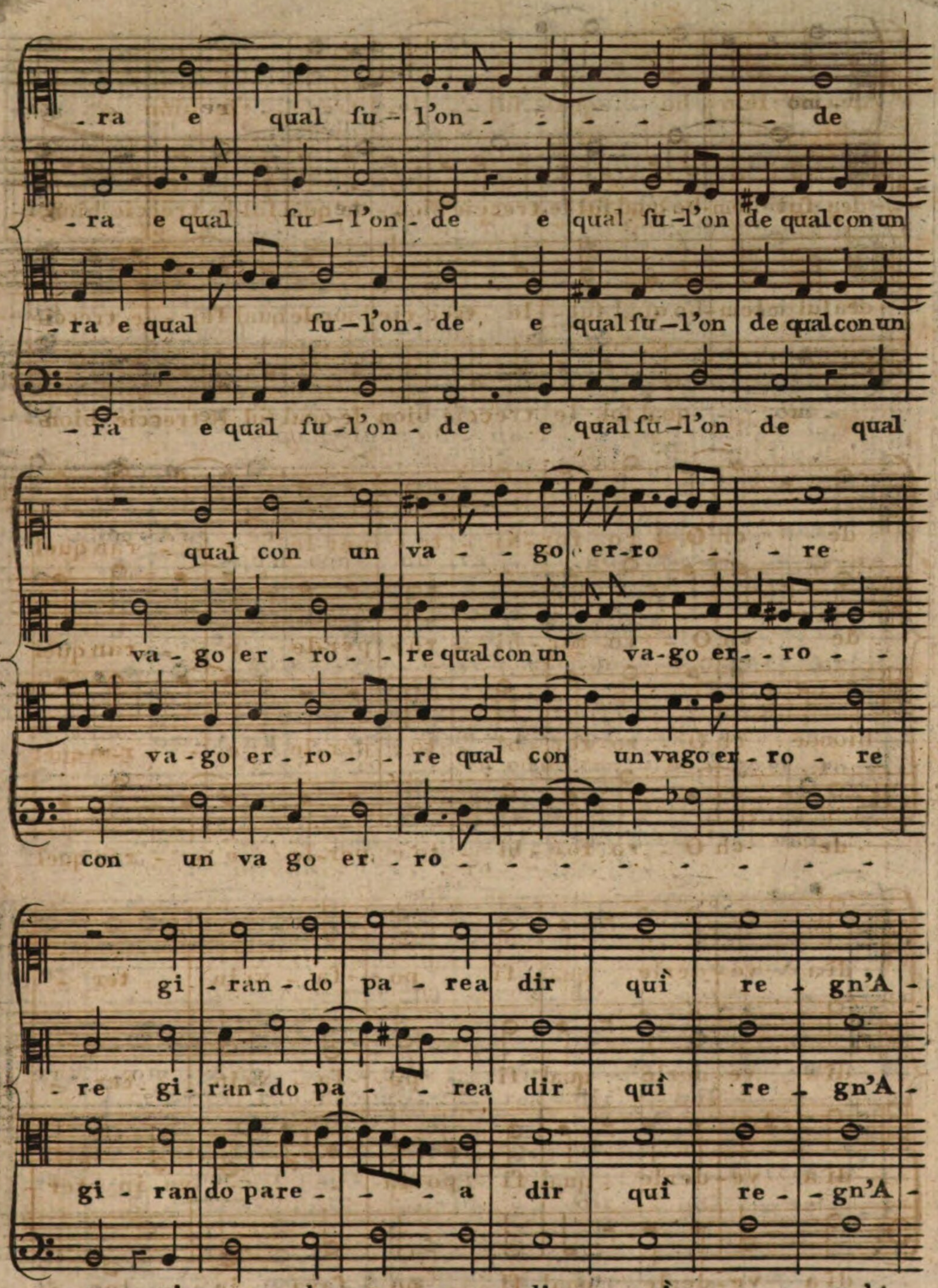
- fo nem - - - - - bo qual fior ca -

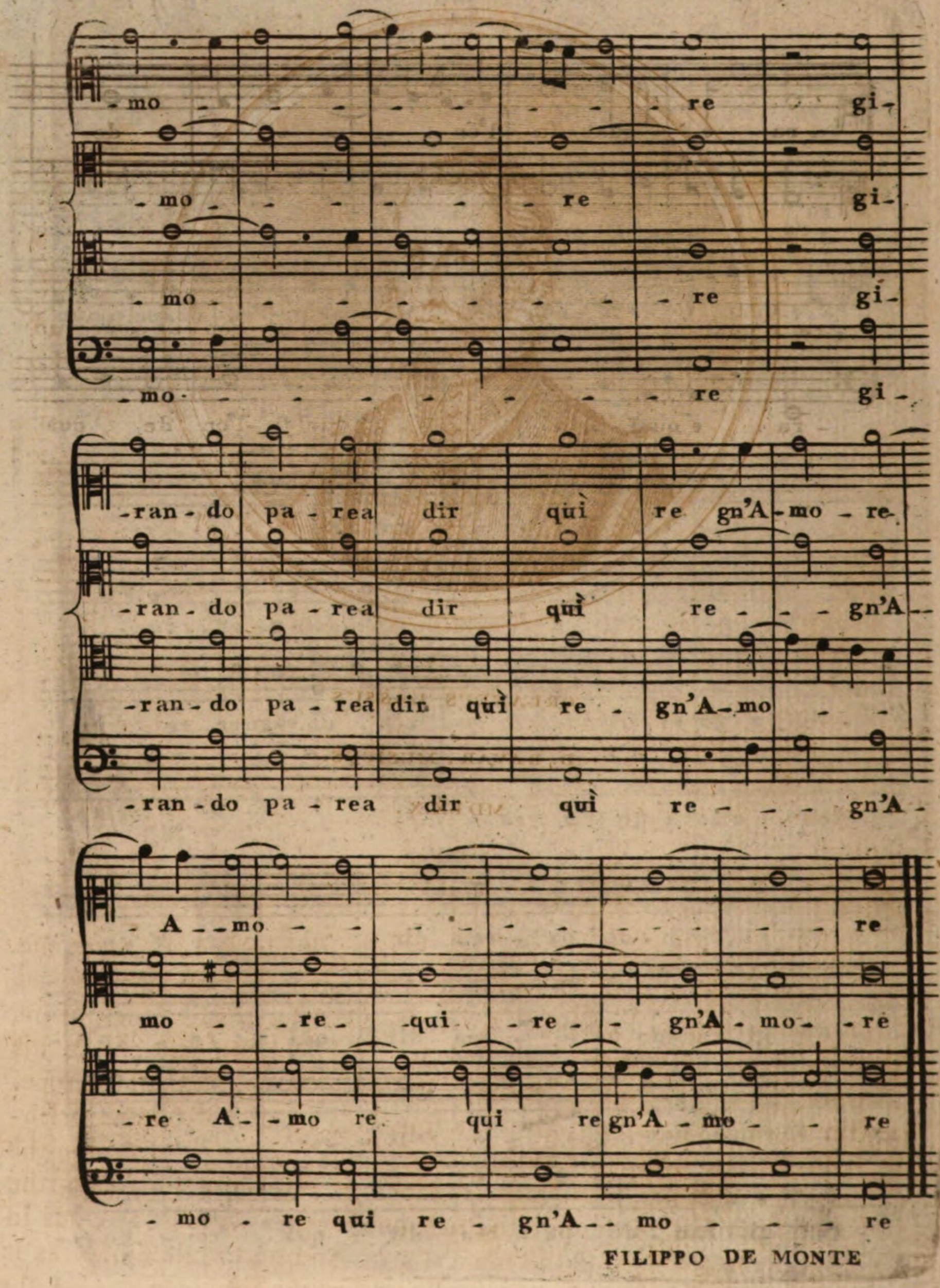
- ro - fo nem - bo qual fior ca-dea ful lem - bo qual fior ca -

- mo - ro - fo nem - - - bo qual fior ca-dea ful lem - bo qual fior ca -

- - - - - - - bo qual fior ca-dea ful lem - bo

-dea ful lem - bo qual ful - le trec - cie bion - -
-dea ful lem-bo qual ful-le treccie bion - de qual ful-le treccie bion -
-deaful lem-bo qual ful - le trec-cie bionde qual ful - le treccie
qual ful le treccie bion de qual ful le treccie bion -
de ch'O - ro for-bi - to e per-le e - - ran quel
de ch'O - ro for - bi - to e per-le e - - ran quel
bionde ch'O - ro for - bi - to e per-le e - - ran quel
- de ch'O - ro for - bi - to e per-le e - - ran quel
dì a ve - derle qual fi po - fa - va in ter -
dì a ve - derle qual fi po - fa - va in ter -
dì a ve - derle qual fi po fa - - - va in ter -
dì a ve - derle qual fi po - fava in ter -


- ra e qual fu - l'on - - - - - de
- ra e qual fu - l'on - de e qual fu - l'on de qual con un
- ra e qual fu - l'on - de e qual fu - l'on de qual
qual con un va - - go er - ro - - re
va - go er - ro - - re qual con un va - go er - - ro - -
va - go er - ro - - re qual con un va - go er - ro - re
con un va go er - ro - - - - - - - - -
gi - ran - do pa - rea dir quì re - gn'A -
- re gi - ran - do pa - - rea dir quì re - gn'A -
gi - ran do pare - - - a dir quì re - - gn'A -
- re gi - ran - do pa - rea dir quì re - gn'A -



FILIPPO DE MONTE

ORLANDUS LASSUS

D. BAVAR. MUSICUS.

MD LXIX.

Orlandus Lassus, otherwiſe called Orlando de Laſſo, was alſo a native of the city of Mons above-mentioned, a contemporary and intimate friend of Philippo de Monte. He, for the ſweetneſs of his voice while he was a child, and his excellent compoſitions in his riper years, may be ſaid to have been the delight of all Europe. Thuanus, in his hiſtory, gives the following account of him: 'Orlandus Laſſus, a man the moſt famous of any in our age for ſkill in the 'ſcience of muſic, was born at Mons in Hainault; for this is the 'chief praiſe of Belgium, that it among other nations abounds in 'excellent teachers of the muſical art And he, while a boy, as is

'the fate of excellent ſingers, was, on account of the ſweetneſs of his 'voice forced away, and for ſome time retained by Ferdinand Gon-'zaga in Sicily, in Milan, and at Naples. Afterwards, being grown 'up, he taught for the ſpace of two years at Rome. After this he 'travelled to France and Italy with Julius Cæſar Brancatius, and at 'length returned into Flanders, and lived many years at Antwerp, 'from whence he was called away by Albert duke of Bavaria, and 'ſettled at that court, and there married. He was afterwards in-'vited with offers of great rewards by Charles IX. king of France, 'to take upon him the office of his chapel-maſter, for that generous 'prince always retained a choſen one about him. In order to reap 'the benefit of this promotion, he ſet out with his family for France, 'but, before he could arrive there, was ſtopped by the news of the 'ſudden death of Charles; upon which he was recalled to Bavaria 'by William the ſon and ſucceſſor of Albert, to the ſame duty as he 'had before diſcharged under his father: and having rendered him-'ſelf moſt famous for his compoſitions both ſacred and profane, in all 'languages, publiſhed in ſeveral cities for the ſpace of twenty-five 'years, he died a mature death in the year 1595, on the third of 'June, having exceeded ſeventy-three years of age.'

The account given by Thuanus does by no means agree either in reſpect to the time of his birth or deceaſe, with the inſcription on the monument of Orlando, which is as follows:

Orlandus Laſſus, Bergæ, Hannoniæ urbe
natus anno M. D. XXX.
Muſicus et Symphoniacus ſui ſeculi facilè princeps:
Primâ ætate admodum puer, ob miram vocis ſuavitatem
in canendo, aliquoties plagio ſublatus:
Sub Ferdinando Gonzagâ prorege Siciliæ, annis fermè ſex
partim Mediolani, partim in Sicilia, inter ſymphoniacos educatus.
Neapoli dein per triennium, ac demùm Romæ amplius biennium
Muſico præfectus Sacello longè celeberrimo.
Poſt peregrinationes Anglicanus et Gallicanus cum
Julio Cæſare Brancacio ſuſceptas, Antverpiæ
totidem annis verſatus.
Tandem Alberti et Gulielmi Ducis Bojorum, muſicæ Magiſter
ſupremus per integrum vicennium.

A Maxi-

A Maximiliano II. Cæſ. nobilitatus: à ſummis imperii Principibus ac Proceribus ſumme honoratus.
Cantionibus Harmonicis tam ſacris quam profanis omnium linguarum in orbe univerſo celebratiſſ.
Obiit Monaci anno Sal. M. D. XXCV. Æt. LV.

But there is reaſon to think that the inſcription is erroneous, for there is extant a print of Orlando de Laſſo engraved by Sadler, with a note thereon, purporting that he was ſixty-one in 1593; but with this the epitaph agrees almoſt as badly as it does with Thuanus's relation. As to the great rewards which that generous prince, as Thuanus ſtyles him, Charles IX. offered him upon condition of his accepting the direction of his choir, his majeſty was induced to this act of beneficence by other motives than generoſity: Thuanus did not care to tell them, but the reaſons for his ſilence in this particular are long ſince ceaſed; the fact is, that the king, who had conſented to the maſſacre of the Hugonots in Paris, and who, forgetting the dignity of his ſtation, himſelf had a hand in it *, was ſo diſturbed in his mind with the reflection on that unparalleled act of inhumanity, that he was wont to have his ſleep diſturbed by nightly horrors, and was compoſed to reſt by a ſymphony of ſinging-boys: in ſhort, to uſe the language of Job, he 'was ſcared with dreams and terrified through viſions.' He was a paſſionate lover of muſic, and ſo well ſkilled in it, that, as Brantome relates, he was able to ſing his part, and actually ſung the tenor occaſionally with his muſicians †: and it was thought that ſuch compoſitions as Orlando was capable of framing for that particular purpoſe ‡, might tend to alleviate that diſorder in his mind, which bid defiance to all other remedies, in ſhort, to heal a wounded conſcience; but he did not live to make the experiment.

The new Dictionnaire Hiſtorique Portatif, as does indeed the inſcription on his monument, intimates that Orlando viſited England, and contains the following ſingular epitaph on him:

* Mezeray, and other of the hiſtorians of thoſe times, mention, that in that ſhocking ſcene of horror and diſtreſs, his majeſty, in great compoſure of mind, walked out of his palace with a loaded fowling-piece, which, with all the deliberation of a good markſman, he fired at thoſe who fled from their purſuers.

† He founded the muſic-ſchool of St. Innocent as a nurſery for muſicians.

‡ The Penitential Pſalms, and ſome particular paſſages ſelected from the book of Job, which are extant, of Orlando's ſetting, ſeem to have been compoſed with this view.

Etant enfant, j'ai chanté le deſſus,
Adoleſcent, j'ai fait le contre-taille,
Homme parfait, j'ai raiſonné la taille,
Mais maintenant je ſuis mis au baſſus.
Prie, Paſſant, que l'eſprit ſoit là ſus.

Orlando de Laſſo had two ſons, who were alſo muſicians, the one named Ferdinand, chapel-maſter to Maximilian duke of Bavaria; the other Rudulph, organiſt to the ſame prince. They collected the motets of their father, and publiſhed them in a large folio volume with the following title, 'Magnum Opus muſicum Orlandi de Laſſo, Capellæ Bavaricæ quondam Magiſtri, complectens omnes Cantiones, quas Motetas vulgo vocant, tàm antea editas, quàm hactenas nondum publicatas, à 2 ad 12 voc. à Ferdinando Sereniſſimi Bavariæ Ducis Maximiliani Muſicorum præfecto, & Rudulpho, eidem Principi ab Organis; authoris Filiis ſummo Studio collectum, & impenſis eorundem Typis mandatum. Monachii 1604. Theſe it is to be noted are ſacred compoſitions; but there are extant ſeveral collections of madrigals publiſhed by himſelf, which ſhew that he equally excelled in that other kind of vocal harmony.

The memory of Orlando de Laſſo is greatly honoured by the notice which Thuanus has taken of him, for, excepting Zarlino, he is the only perſon of his profeſſion whom that hiſtorian has condeſcended to mention. A great muſician undoubtedly he was, and, next to Paleſtrina, perhaps the moſt excellent of the ſixteenth century. He was the firſt great improver of figurate muſic; for, inſtead of adhering to that ſtiff formal rule of counterpoint, from which ſome of his predeceſſors ſeemed afraid to deviate, he gave way to the introduction of elegant points and reſponſive paſſages finely wrought; and of theſe his excellencies there needs no other evidence than the following ſweet madrigal of his compoſition.

OH d'a - ma - rif-si - me on - -de oh

OH d'a - ma - rif-si - me on - - - de oh da -

OH d'a - ma - rif - si - me on-de

OH d'a-ma-rif - si - me on - - - de

OH

d'a-ma-rif - sime on - - - de oh d'a-ma-rif-si me oh - - -

ma - rifsi - me on - - de oh d'a - ma - rif-sime on - de trift'Ama -

oh d'a - ma - rif - si me oh - de oh d'a-ma - rif - si - me on -

oh d'a - ma - rif - si me on-de trift'Amarilli

d a-ma rif - sime on - de oh d'a - ma - rif - si - me on - -

- - - de trift'Amarilli mi - - a trift'Amarilli mi-a trift'Ama -

rilli mi-a trift'Amarilli mi - - - - - a trift'Ama-ril-li-mi -

- de trift'Amarilli mi - .a trift'Ama - rillimia trift'Amarilli mi - a

mi - - - a trift'Amarilli mi - - a trift'Amarill

- - - - de trift'Ama rilli mia trift'Amaril li mi

rilli mi - - - - - a di pian - to gra - - -

- - - a di pian - to gra - - ve

trift Amarilli mi - a di pian - to gra - - -

mia A - ma - rilli mi - a di pian - to gra -

- a trift Amarilli mi - a di pian - to gra - - ve

- - ve la tua ca - ra e foa - - ve della dot-

la tua ca - ra - e foa - ve del - la dotta Minerva ama -

ve la tua ca - ra e foa - ve del la dotta Mi -

- ve la tua cara e foa - ve del - la dotta Mi - ner - va

la tua ca - ra e foa - - ve del - la dot - ta Mi -

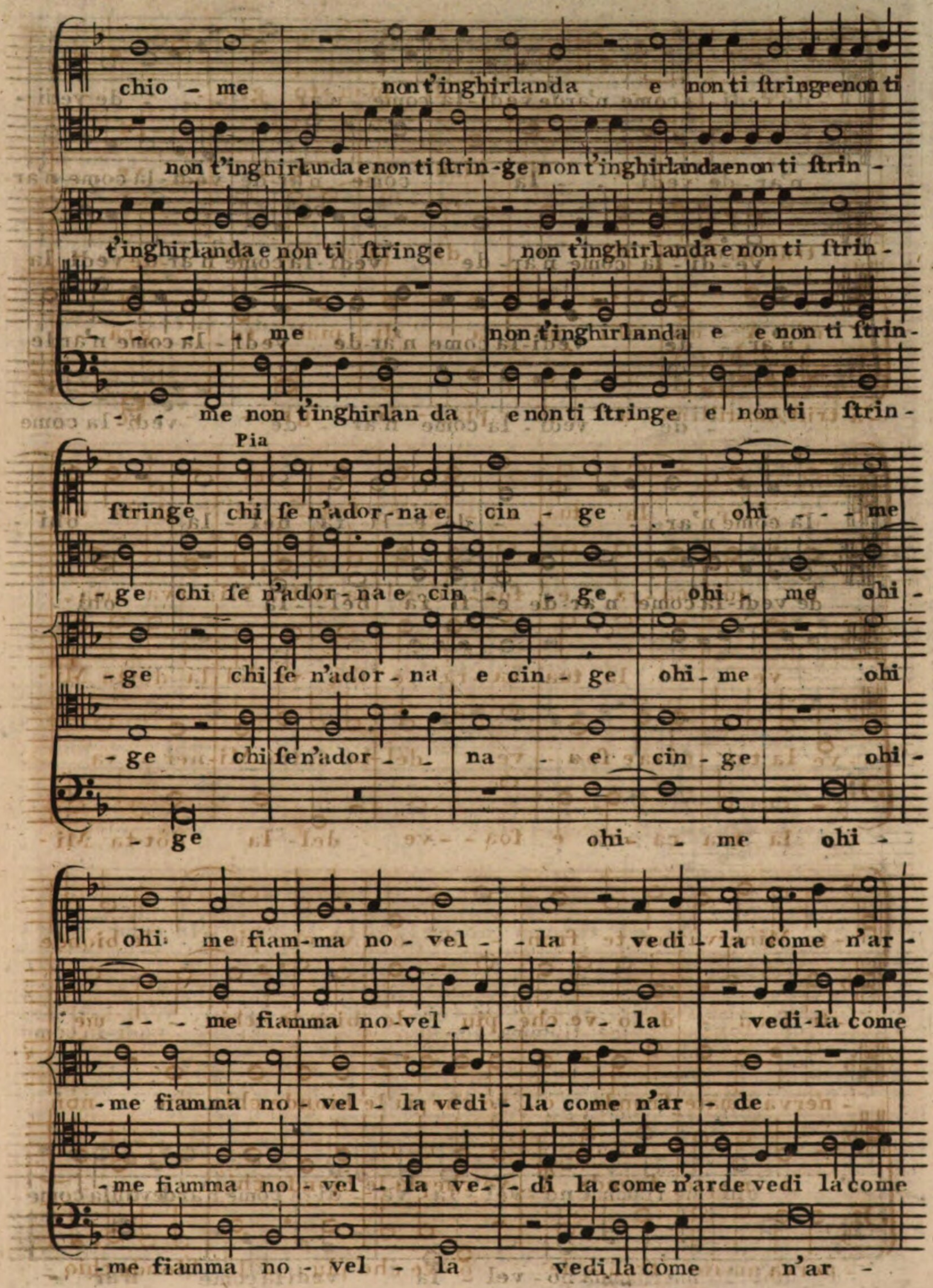
- ta Minerva ama te fron - de o - ve che piu le bionde

- te fron - de o - ve che piu le bionde chio - - me

- nerva amate fronde o - ve che piu le bionde chio - me non

a - ma - te fronde o - ve che piu le bionde chio - - -

- nerva amate fron - de o - ve che piu le bionde chio -


chio - me non t'inghirlanda e non ti ſtringe e non ti
non t'inghirlanda e non ti ſtrin - ge non t'inghirlanda e non ti ſtrin -
t'inghirlanda e non ti ſtringe non t'inghirlanda e non ti ſtrin -
me non t'inghirlanda e e non ti ſtrin -
me non t'inghirlan da e non ti ſtringe e non ti ſtrin -
Pia
ſtringe chi ſe n'ador - na e cin - ge ohi - - - me
- ge chi ſe n'ador - na e cin - - ge ohi - me ohi -
- ge chi ſe n'ador - na e cin - ge ohi - me ohi
- ge chi ſe n'ador - - na - e cin - ge ohi -
- ge ohi - - me ohi -
ohi me fiam - ma no - vel - - la vedi - la come n'ar -
- - - me fiamma no - vel - - la vedi - la come
- me fiamma no - vel - la vedi - la come n'ar - de
- me fiamma no - vel - la ve - - di la come n'arde vedi la come
- me fiamma no - vel - la vedi la come n'ar -

- de vedi-la come n'arde vedi-la come n'ar - - - - de vedi -

n'ar - de vedi - - la come n'ar-de vedi-la come n'ar-

ve - di - la come n'ar - de vedi-la come n'ar-de vedi- la

n'ar - de vedi-la come n'ar-de vedi - la come n'arde

- de vedi - la come n'ar - de vedi-la come

la come n'ar - - - - - de e fi fà bel - la ohi -

de vedi-la come n'ar-de e fi fà bel - -la ohi -

come n'ar - - - de e fi fà bel - -la ohi - me

e fi e fà bel - -la ohi - me

n'ar-de e fi fà bel - - - - la ohi - me

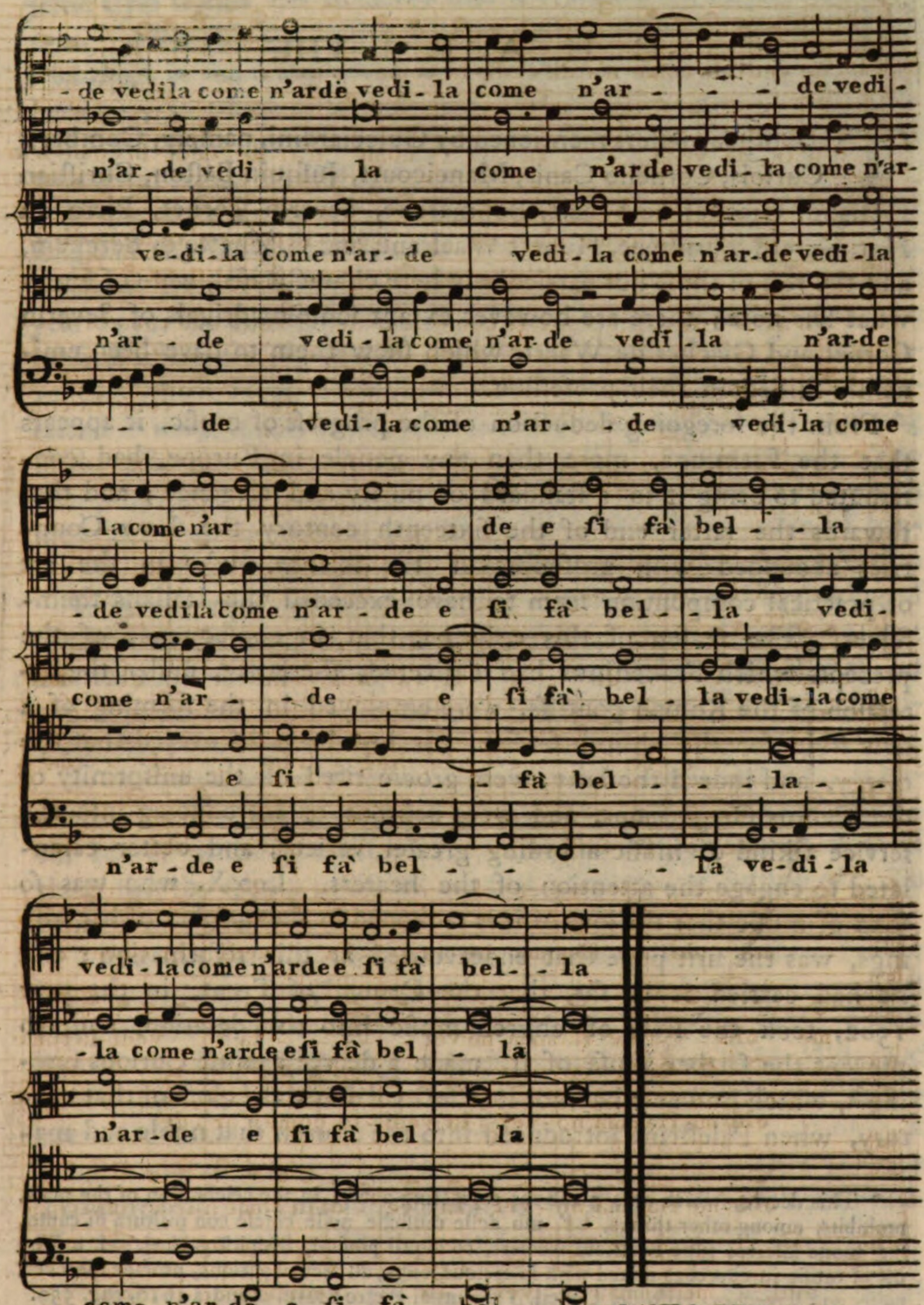
- me ohi - me fiamma no-vel - -la vedi -la come n'ar -

- me ohi - - me fiamma no vel - - - - la vedi-la come

ohi - me fiamma no - vel - la vedi - la come n'ar - de

ohi - me fiamma no - vel - la ve - di-la come n'ardevedila come

ohi - me fiamma no - vel - la vedi-la come n'ar -



ORLANDO DE LASSO

CHAP. VIII.

THE other maſters mentioned by Guicciardini, namely, Gombert, Curtois, Cornelio Canis, Mancicourt, Juſquin Baſton, Chriſtian Holland, Giaches de Waert, Bonmarche, Severin Cornet, Piero du Hot, Gerard Turnhout, Hubert Waelrant, and Giachetto di Berckem, and the reſt of thoſe not particularly here characteriſed, were of ſomewhat leſs note; there are however extant ſome madrigals of Severin Cornet and Giaches de Waert, which ſhew them to have been eminently ſkilled in their profeſſion.

From the foregoing deduction of the progreſs of muſic, it appears that the Flemings, more than any people in Europe, had contributed to bring it to a ſtandard of purity and elegance; and that towards the latter end of the ſixteenth century the Low Countries abounded with profeſſors of the ſcience, who in the art of practical compoſition ſeem to have exceeded the Italians themſelves. The reaſon of this may be, that in conſequence of the precepts which Franchinus had delivered, the latter, under the direction of the Roman pontiffs, were employed in the forming of a new ſtyle for the church ſervice. It had been diſcovered that the clergy, and indeed the laity, were grown tired of the uniformity of the Cantus Gregorianus, and were deſirous of introducing into the ſervice a kind of muſic affording greater variety, and better calculated to engage the attention of the hearers. Leo X. who was ſo fond of muſic that the love of it is reckoned in the number of his failings, was the firſt pope that endeavoured at this reformation; and he had carried it ſo far, that the Council of Trent, in the year 1562, took the ſtate of church-muſic into conſideration, and, to prevent the farther abuſe of it, made a decree againſt Curious ſinging*, which however had not its effect till about the cloſe of that century, when Paleſtrina introduced into the church that noble and ma-

* This decree, which was made for correcting abuſes in the celebration of the maſs, prohibits, among other things, 'l' uſo delle muſiche nelle chieſe con miſtura di canto, 'o' ſuono laſcivo, tutte le attioni ſecolari, colloquii profani, ſtrepiti, gridori.' i. e. The uſe of muſic in churches mixed with laſcivious ſongs, all ſecular actions, profane ſpeeches, noiſes and ſcreeches. Hiſt. del Concil. Trident. di Pietro Soave. Londra 1619, pag. 559.

jeſtic

jeſtic ſtyle which has rendered him the admiration of all ſucceeding ages. After this the Italian maſters fell in with the practice of the Flemings in the compoſition of madrigals and other forms of vocal harmony, in which a latitude was given to all the powers of invention, and in the exerciſe whereof it muſt be owned they diſcovered a wonderful degree of ſkill and judgment.

While theſe improvements were making abroad, it ſeems that in England alſo the ſcience had made very conſiderable advances. It is true that from the time of John of Dunſtable, who lived about the year 1450, to Taverner, who flouriſhed almoſt a century after, the muſical offices for the church diſcover very little of that ſkill and invention which recommend thoſe works of the old Symphonetæ contained in the Dodecachordon of Glareanus; but whether it was owing to the affection which it is known Henry VIII. bore to muſic, or to that propenſity in the people of this nation to encourage it, which made Eraſmus ſay that the Engliſh challenge the prerogative of having the moſt handſome women, and of being 'moſt accompliſhed in 'the ſkill of muſic of any people;' it is certain that the beginning of the ſixteenth century produced in England a race of muſicians not inferior to the beſt in foreign countries; and to this truth Morley, in pag. 151 of his Introduction, ſpeaking of Farefax, Taverner, Shephard, Mundie, and others, has borne his teſtimony.

In the catalogue of Morley nothing like chronological order is obſerved, but in the following account of ſome of the perſons mentioned, and of others omitted by him, the beſt arrangement is made of them that the ſcanty materials for that purpoſe would allow of. To begin with Corniſh.

WILLIAM CORNISH lived about the year 1500; biſhop Tanner has an article for him, wherein he mentions that ſome of his muſical compoſitions are to be found in a manuſcript collection in the poſſeſſion of Mr. Ralph Thoreſby, and mentioned by him in his Hiſtory of Leeds, pag. 517. That manuſcript has been ſearched, and it appearing that there were two of the name, an elder and a younger, it is uncertain which of them was the author of the treatiſe between Trowthe and Enformacion, mentioned by Tanner to have been printed among the works of Skelton, and which has this title:

In the Fleete made by me William Corniſhe, otherwiſe called Nyſhewete, chapelman with the moſt famoſe and noble king Henry

the VII. his reyne the xix yere the moneth of July. A treatise betwene Trouth and Informacion;

But as the poem, for such it is, contains a parable abounding with allusions to music and musical instruments, and is in many respects a curiosity, that part of it is here inserted. It seems to be a complaint of Cornish himself against one that had falsely accused him, who is distinguished by the name of Informacion, as Cornish is by that of Musike.

A parable betwen Informacion and Musike.

The examples.

Musike in his melody requireth true soundes,
Who setteth a song should geue him to armony;
Who kepeth true his tuenes may not passe his sonds,
His alteracions and prolacions must be pricked treuly,
For musike is trew though minstrels maketh maystry,
The harper careth nothing but reward for his song,
Merily soundith his mouth when his tong goth all of wrong.

The Harpe.

A Harpe geueth sounde as it is sette,
The harper may wrest it untunablye,
Yf he play wrong good tunes he doth lette,
Or by mystunyng the very trew armonye;
A harpe well playde on shewyth swete melody,
A harper with his wrest may tune the harpe wrong,
Mystunyng of an instrument shal hurt a true songe,

A Songe.

A songe that is trewe and ful of swetnes,
May be cupll songe and tunyd ample,
The songe of hymselfe yet neuer the les
Is true and tunable, and syng it as it is:
Then blame not the song, but marke wel this,
He that hath spit at another mans songe,
Will do what he can to haue it songe wronge.

A Clari-

A Claricorde.

The claricorde hath a tunely kynde,
As the wyre is wrested hye and lowe,
So it tuenyth to the players mynde,
For as it is wrested so muſt it nedes ſhowe,
As by this reſon ye may well know,
Any inſtrument myſtunyd ſhall hurt a trew ſong,
Yet blame not the claricord the wreſter doth wrong.

A Trompet.

A trompet blowen hye with to hard a blaſt,
Shal cauſe him to vary from the tunable kynde,
But he that bloweth to hard muſt ſuage at the laſt,
And fayne to fall lower with a temperate wynde,
And then the trompet the true tune ſhall fynde,
For an inſtrument over wynded is tuned wrong,
Blame none but the blower, on him it is longe.

True Counſell.

Who plaieth on the harpe he ſhould play trew,
Who ſyngeth a ſonge, let his voice be tunable,
Who wreſteth the claricorde myſtunyng eſchew,
Who bloweth a trompet let his wind be meſurable,
For inſtruments in them ſelf be ferme and ſtable,
And of trouth, wold trouth to every manes ſonge,
Tune them then truly for in them is no wronge.

Colours of Muſyke.

In Muſike I have learned iiij colours, as this,
Blake, ful blake, uerte*, and in lykewiſe redde,
By theſe colours many ſubtill alteracions ther is,
That wil begile one tho in cuning he be wel ſped,
With a prike of Indicion from a body that is dede,
He ſhal try ſo his nombre with ſwetnes of his ſong,
That the ear ſhal be pleaſed, and yet he al wrong.

* This paſſage ſhould be red, blake ful, blake voide, &c. for the reaſon given pag. 181 of this volume.

The

The Practiſer.

I pore man, unable of this ſcience to ſkyll,
Save litel practiſe I have by experience,
I mean but trouth and of good will,
To remembre the doers that uſeth ſuch offence,
Not one ſole, but generally in ſentence,
By cauſe I can ſkyll of a litle ſonge,
To cry the true corde to be knowen from the wrong.

Treuth.

Yet trouth was not drowndе ne ſanke,
But ſtill dyd fleete aboue the water,
Informacion had playeд hym ſuch a pranke,
That with power the pore had loſt his mater,
Bycauſe that trouthe began to clater,
Informacion hath caught hym to ſolfe his ſonge,
Paciens parforce, content you with wronge.

Truth.

I aſſayde theis tunes me thought them not ſwete,
The concordes were nothynge muſicall,
I called Maſters of Muſike * cunyng and diſcrete;
And the firſt prynciple, whoſe name was Tuballe,
Guido Boice, John de Murris, Vitryaco and them al,
I prayed them of helpe of this combrous ſonge,
Priked with force and ſettred with wronge.

True Anſwere.

They ſayd I was horce I might not ſynge,
My voice is to pore it is not awdyble,
Informacion is ſo curyous in his chauntynge,
That to bere the trew plainſong, it is not poſſible:
His proporcions be ſo hard with ſo highe a quatrible,
And the playn ſong in the margyn ſo craftely bound,
That the true tunes of Tuball cannot have the right ſounde.

* It is worthy of remark that the ſucceeding muſicians to Hobrechth, Okenheim, Iodocus Pratenſis, and others of the Flemiſh ſchool, had the appellation of Maſter, and hence the term Maſter of Muſic, which till lately was the deſignation of a practical muſician. This denomination ſeems to have been firſt given them towards the middle of the ſixteenth century, for in the middle of it, when Glareanus wrote, they were termed Phonaſci and Symphonetæ. Here they are called Maſters of Muſic; and Guicciardini, in the paſſage lately cited from him, ſtyles the muſicians of Flanders 'Maeſtri della Muſica'.

Truthe.

Truthe.

Well quod trueth, yet ones I truſt verely,
To have my voyce and ſynge agayne,
And to ſlere out trueth and clarify truly,
And ete ſuger candy adaye or twayne,
And then to the deske to ſynge true and playn,
Informacion ſhal not alwaye entune hys ſong,
My parts ſhal be true when his countreuers ſhall be wrong.

Informacion.

Information hym enbolded of the monacorde,
From conſonaunts to concordes he muſyd his mayſtry,
I aſſayde the muſyke both knyght and lord,
But none would ſpeke, the ſounde bord was to hye,
Then kept I the plain keyes the marred al my melody,
Enformacion drave a crotchet that paſt al my ſong
With proporcion parforce dreuen on to longe.

Dialogue.

Sufferance came in to ſyng a parte,
Go to, quod trouth, I pray you begyne.
Nay ſoft quod he, the giſe of my parte
Is to reſt a longe reſt or I ſet in,
Nay by long reſtyng ye ſhal nothing wynne,
For informacion is ſo crafty and ſo hye in his ſonge,
That yf ye fal to reſting in fayth it will be wrong.

Treweth.

Informacion wil teche a doctor his game,
From ſuperacute to the noble dyapaſon,
I aſayd to acute, and when I came
Enformacion was mete for a noble dyateſſeron,
He ſong by a Pothome * that hath two kyndes in one,
With many ſubtel ſemetunes moſt met for this ſong,
Pacience parforce, content you with wronge.

Trouth.

I kepe be rounde and he by ſquare,
The one is bemole, and the other bequare,
If I myght make tryall as I could and dare,

* i. e. APOTOME, the reſidue of three ſeſquioctave tones, after ſubtracting the diateſſaron, conſiſting of two ſuch tones, and the Pythagorean limma. See vol. I. pag. 73.

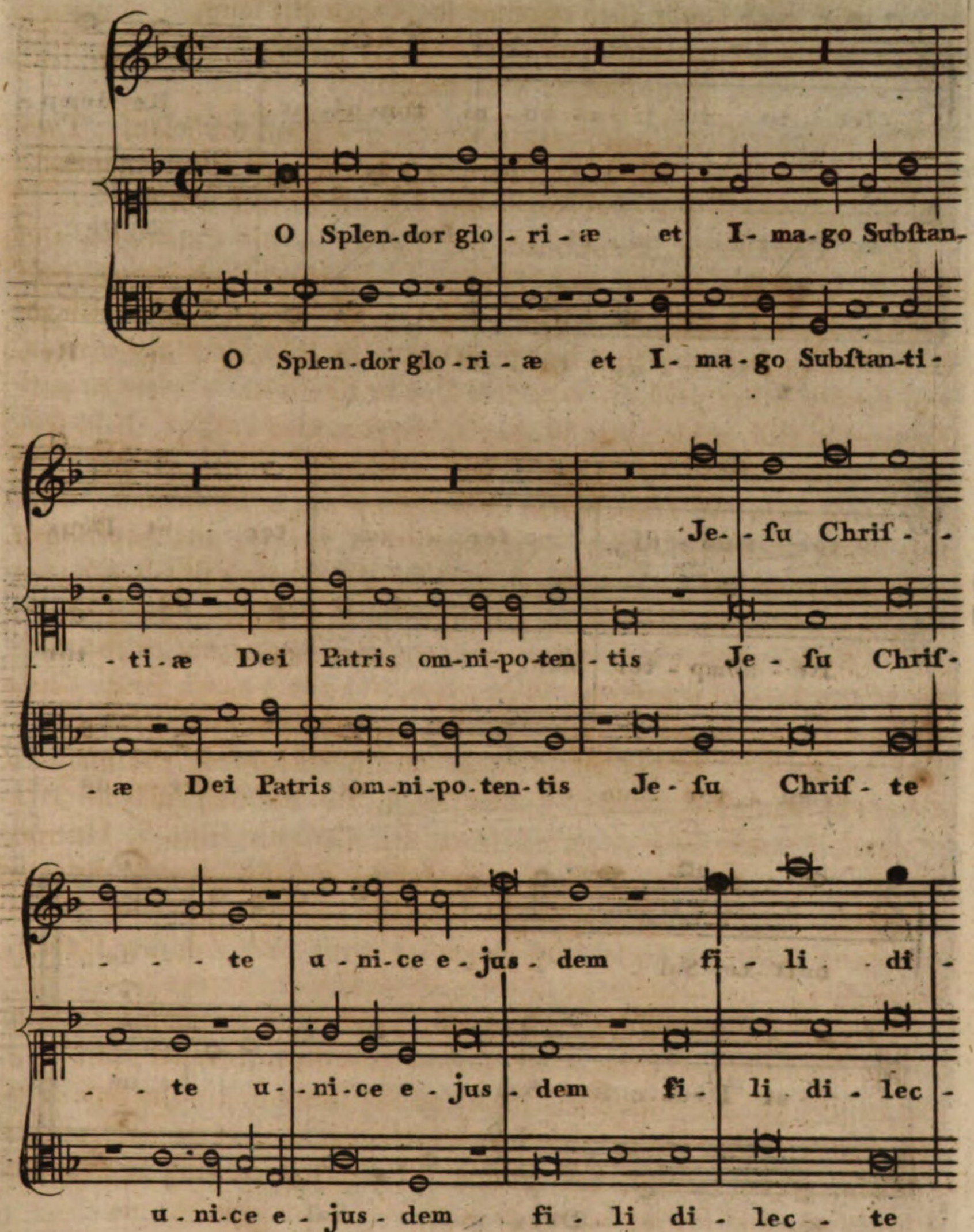
I ſhould ſhow why theſe ij kynds do varye,
But God knowyth al, ſo doth not kyng Harry,
For yf he dydde than chaunge ſhold this iiij ſong,
Pytye for patience, and conſcience for wronge.
Neupſſwhete Parabolam.

The younger Corniſh appears to have been a good muſician. Two ſongs of his compoſition in the Thoreſby manuſcript above-mentioned, are inſerted in the next ſucceeding volume of this work.

JOHN TAVERNER, mentioned by Morley in his Catalogue, and alſo in his Introduction, pag. 151, and elſewhere, was organiſt of Boſton in Lincolnſhire, and of Cardinal, now Chriſt-Church college, in Oxford. It ſeems that he, together with John Frith the martyr, and ſundry other perſons, who left Cambridge with a view to preferment in this, which was Wolſey's new-founded college, held frequent converſations upon the abuſes of religion which at that time had crept into the church; in ſhort, they were Lutherans. And this being diſcovered, they were accuſed of hereſy, and impriſoned in a deep cave under the college, uſed for the keeping of ſalt-fiſh, the ſtench whereof occaſioned the death of ſome of them. John Fryer, one of theſe unfortunate perſons, was committed priſoner to the maſter of the Savoy, where, as Wood ſays, 'he did much ſolace himſelf with playing on the lute, having good ſkill in muſic, for which reaſon a friend of his would needs commend him to the maſter; but the maſter anſwered, "take heed, for he that playeth is a "devil, becauſe he is departed from the Catholic faith." He was however ſet at liberty, became a phyſician, and died a natural death at London *. Frith had not ſo good fortune; he was convicted of hereſy, and burnt in Smithfield, together with one Andrew Hewet, in 1533 †.

Taverner had not gone ſuch lengths as Frith, Clerke, and ſome others of the fraternity; the ſuſpicions againſt him were founded merely on his having hid ſome heretical books of the latter under the boards of the ſchool where he taught, for which reaſon, and becauſe of his eminence in his faculty, the cardinal excuſed him, ſaying he was but a muſician, and ſo he eſcaped ‡.

* Athen. Oxon. vol. II. pag. 124, Faſti, anno 1525.
† Fox's Acts and Monuments, vol. II. pag 304, et ſeq.
‡ Fuller's Church Hiſtory, Cent. XVI. Book V. pag. (171.) Fuller miſtakes the Chriſtian name of Taverner, calling him Richard.


O Splen-dor glo-ri-æ et I-ma-go Subſtan-
O Splen-dor glo-ri-æ et I-ma-go Subſtan-ti-
Je-ſu Chriſ-
-ti-æ Dei Patris om-ni-po-ten-tis Je-ſu Chriſ-
-æ Dei Patris om-ni-po-ten-tis Je-ſu Chriſ-te
te u-ni-ce e-jus-dem fi-li di-
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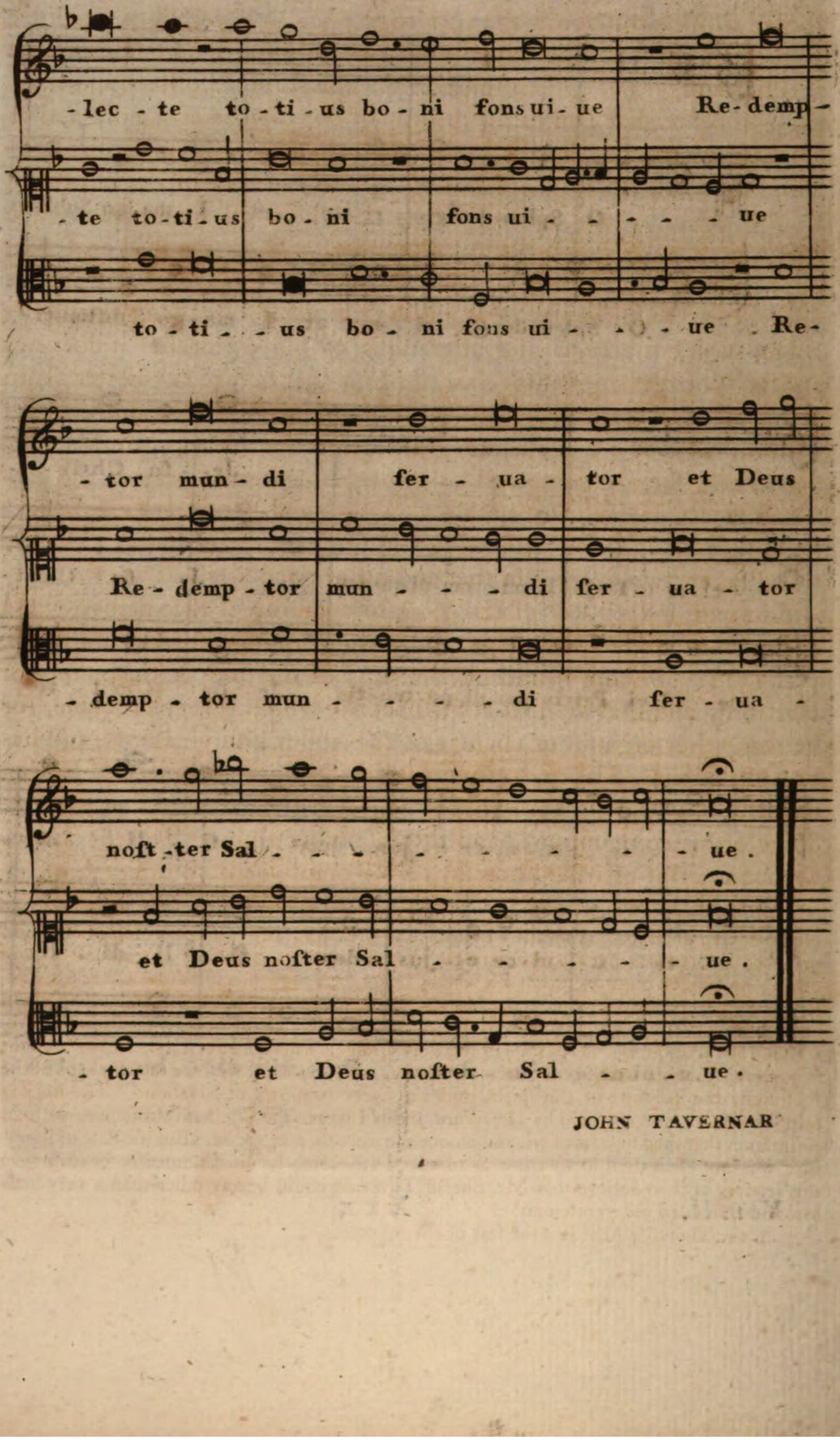


JOHN TAVERNAR

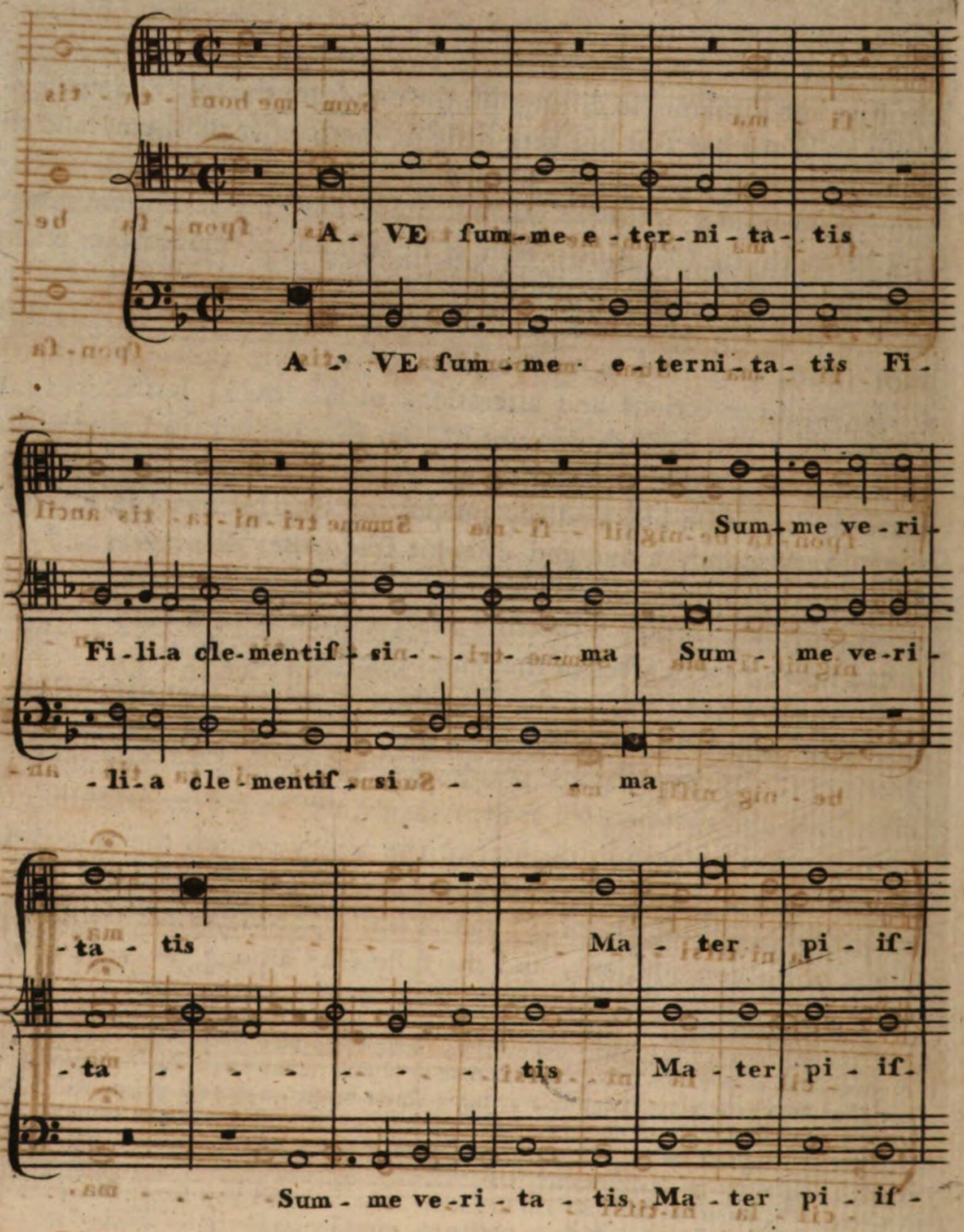
Dr. Ward, in his Lives of the Greſham Profeſſors, has brought forward to view a man of the name of John Taverner, who it ſeems was choſen muſic profeſſor in the year 1610; and it is neceſſary, in order to prevent confuſion between theſe two perſons, who had the ſame chriſtian and ſurname, to diſtinguiſh the one from the other; and eſpecially as Ward has ſaid but very little of the former of them, and in ſpeaking of him has made uſe of an expreſſion that oftner implies contempt than reſpect, 'There was one John Taverner of Boſton, &c.'

The truth is, that this perſon is he whom all men mean when they ſpeak of Taverner the muſician; and as to the profeſſor, he was the ſon of the famous Richard Taverner *, who in the year 1539, publiſhed a new edition of what is called Matthew's Bible, with corrections and alterations of his own; but it does not appear from the doctor's account of him that he had any better claim to the office of muſic profeſſor than a teſtimonial from the univerſity of Oxford, where he had ſtudied, purporting that he was 'in his religion very ſound, a due and diligent frequenter of prayers and ſermons, and in his converſation very civil and honeſt,' with this general recommendation reſpecting his proficiency in muſic, 'that he had taken two degrees in that and other good arts.'

Robert Fairfax, of the Yorkſhire family of that name, was a doctor in muſic of Cambridge, and was incorporated of Oxford in the year 1511. Biſhop Tanner ſays he was of Bayford in the county of Hertford, and that he died at St. Alban's, which is very probable, for he was either organiſt or chanter of the abbey church there, and lies buried therein. His coat-armour is depicted over the place of his interment, but has long been hid by the ſeat of the mayor of that town †. Some of his compoſitions, and the following among the reſt, are in the manuſcript of Mr. Thoreſby above-mentioned.

* In the year 1552 this Richard Taverner, though a layman, there being then a ſcarcity of preachers, obtained of Edward VI. licence to preach in any part of his dominions, and preached before the king at court, wearing a velvet bonnet, a damaſk gown, and a gold chain; and in the reign of queen Elizabeth, being then high-ſheriff of the county of Oxford, he appeared in the pulpit at St. Mary's, then of ſtone, with a ſword and a gold chain about his neck, and made a ſermon to the ſcholars, which had this hopeful beginning, 'Arriving at the mount of St. Mary's in the ſtoney ſtage, where I now ſtand, I have brought you ſome biſcuits baked in the oven of charity, carefully conſerved for the chickens of the church, the ſparrows of the ſpirit, and the ſweet ſwallows of ſalvation.' The ſtory is told by Wood, and repeated by Dr. Ward, in his Lives of the Greſham Profeſſors, with an intimation that ſuch flowers of wit and eloquence were then in vogue. But the ſtate of literature was not even then ſo very low as to afford an excuſe for ſuch nonſenſe, or to induce the readers of it to believe that Mr. Sheriff Taverner could be any other than a very ſhallow and conceited old gentleman.

† In the Thoreſby MS. it is the ſeat of the mayoreſs.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A- VE fum-me e-terni-ta- tis Fi-
Sum-me ve-ri-
Fi-li-a cle-mentif-si- - - - ma Sum - me ve-ri-
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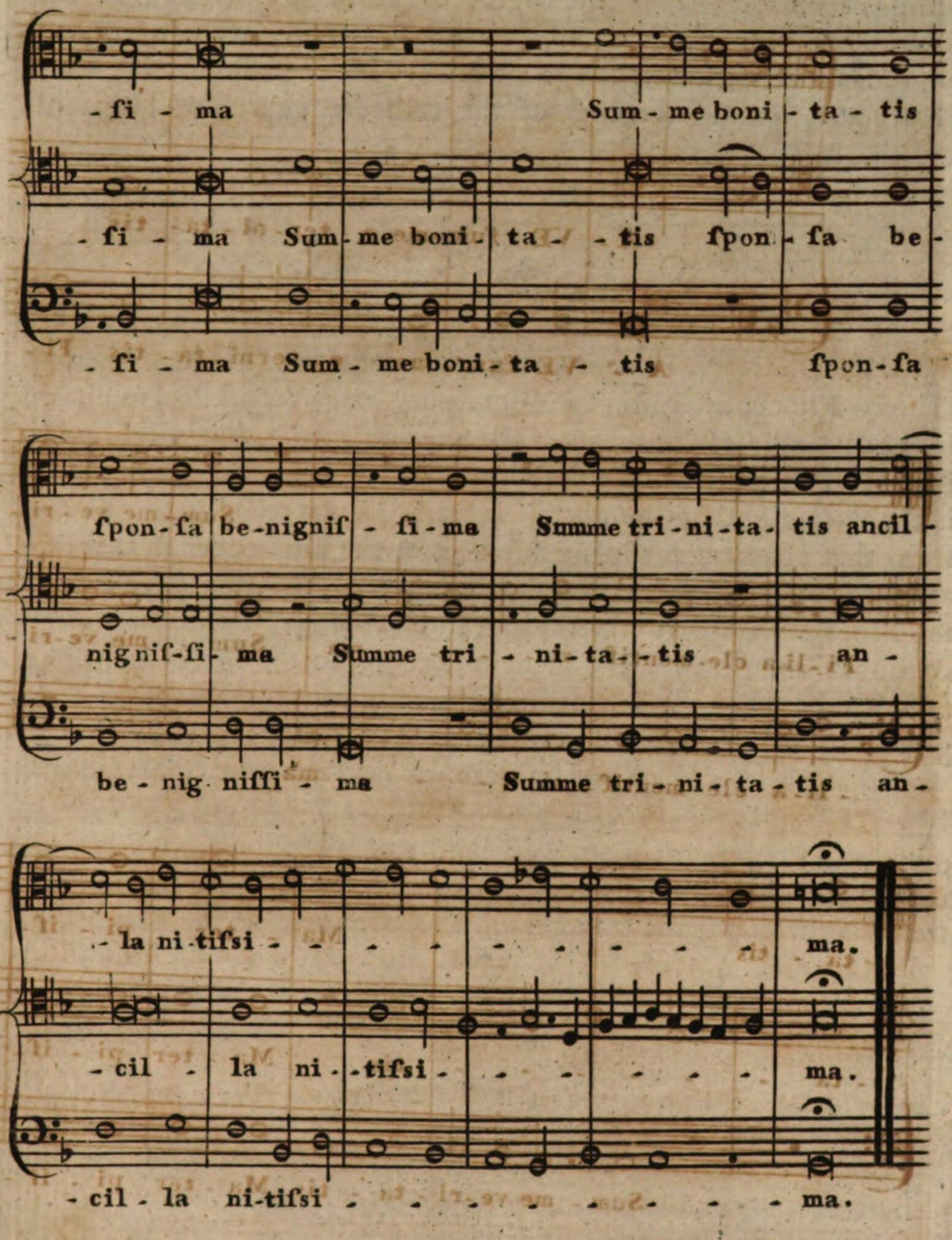
Ma - ter pi - if-
Sum - me ve-ri-ta - tis Ma - ter pi - if-


- fi - ma
Sum - me boni - ta - tis
- fi - ma Sum - me boni - ta - - tis fpon - fa be -
- fi - ma Sum - me boni - ta - tis fpon - fa
fpon - fa be - nignif - fi - ma Summe tri - ni - ta - tis ancil -
nig nif - fi - ma Summe tri - ni - ta - - tis an -
be - nig - niffi - ma Summe tri - ni - ta - tis an -
- la ni - tifsi - - - - - - - - - ma.
- cil - la ni - - tifsi - - - - - - ma.
- cil - la ni - tifsi - - - - - - - ma.

JOHN MASON, in Morley's Catalogue called Sir John Maſon, as being in orders *, took the degree of bachelor of muſic at Oxford in the year 1508, as appears by the Faſti Oxon. of Wood, who adds that he was much in eſteem for his profeſſion. He was a prebendary, and the treaſurer of the cathedral church of Hereford, and died in 1547.

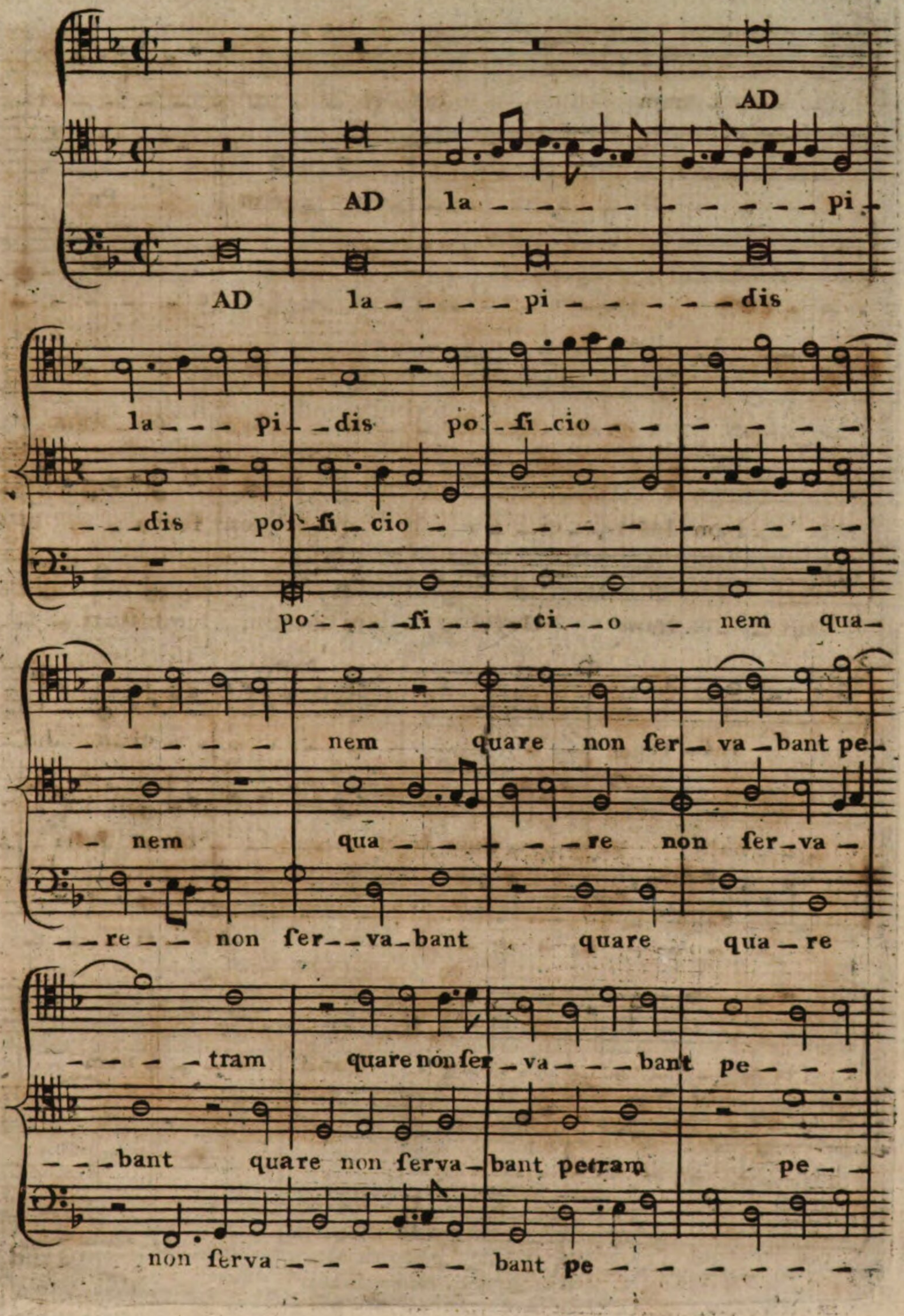
CHAP. IX.

JOHN DYGON, as appears by a compoſition of his here inſerted, was Prior of St. Auſtin's in Canterbury, and a very ſkilful muſician. In the catalogue of the abbats of the monaſtery of St. Auguſtine, in Dr. Battely's Antiquities of Canterbury, part II. page 160, John Dygon is the ſixty-eighth in number. It ſeems he was raiſed to this dignity from that of prior, for many inſtances of the kind occur in that liſt; and let it be remembered that the brethren of the monaſtery were of the Benedictine order. According to Dr. Battely, Dygon was elected abbat anno 1497, and died in 1509. In the Faſti Oxon. it is ſaid that John Dygon, a Benedictine monk, was admitted to the degree of bachelor in muſic, anno 1512. This account agrees but ill with that given of Dygon of Canterbury, and yet the coincidence in both, of ſo many particulars as a chriſtian and ſurname, and a religious and ſecular profeſſion, will hardly admit of a ſuppoſition but that the perſons ſeverally ſpoken of were one and the ſame. The following Motet is the compoſition above referred to.

* The cuſtom of prefixing the addition of Sir to the Chriſtian-name of a clergyman was formerly uſual in this country. Fuller, in his Church Hiſtory, book VI. enumerates ſeven chauntries, part of a much larger number, in the old cathedral of St. Paul in the time of king Edward VI with the names of the then incumbents, moſt of whom have the addition of Sir, upon which he remarks, and gives this reaſon why there were formerly more Sirs than Knights, 'Such prieſts as have the addition of Sir before their Chriſtian-name 'were men not graduated in the univerſity, being in orders, but not in degrees; whilſt 'others entituled Maſters had commenced in the arts.'

This ancient uſage is alluded to in the following humourous catch:

'Now I am married, Sir John I'll not curſe,
'He joined us together for better for worſe;
'But if I were ſingle, I do tell you plain,
'I'd be well adviſ'd e'er I married again.'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po - - - - fi - - - ci - - o - nem qua -
- - - - - - nem quare non fer - va - bant pe -
- nem qua - - - - - - re non fer - va -
- - re - - non fer - - va - bant quare qua - re
- - - - tram quare non fer - va - - - bant pe - - -
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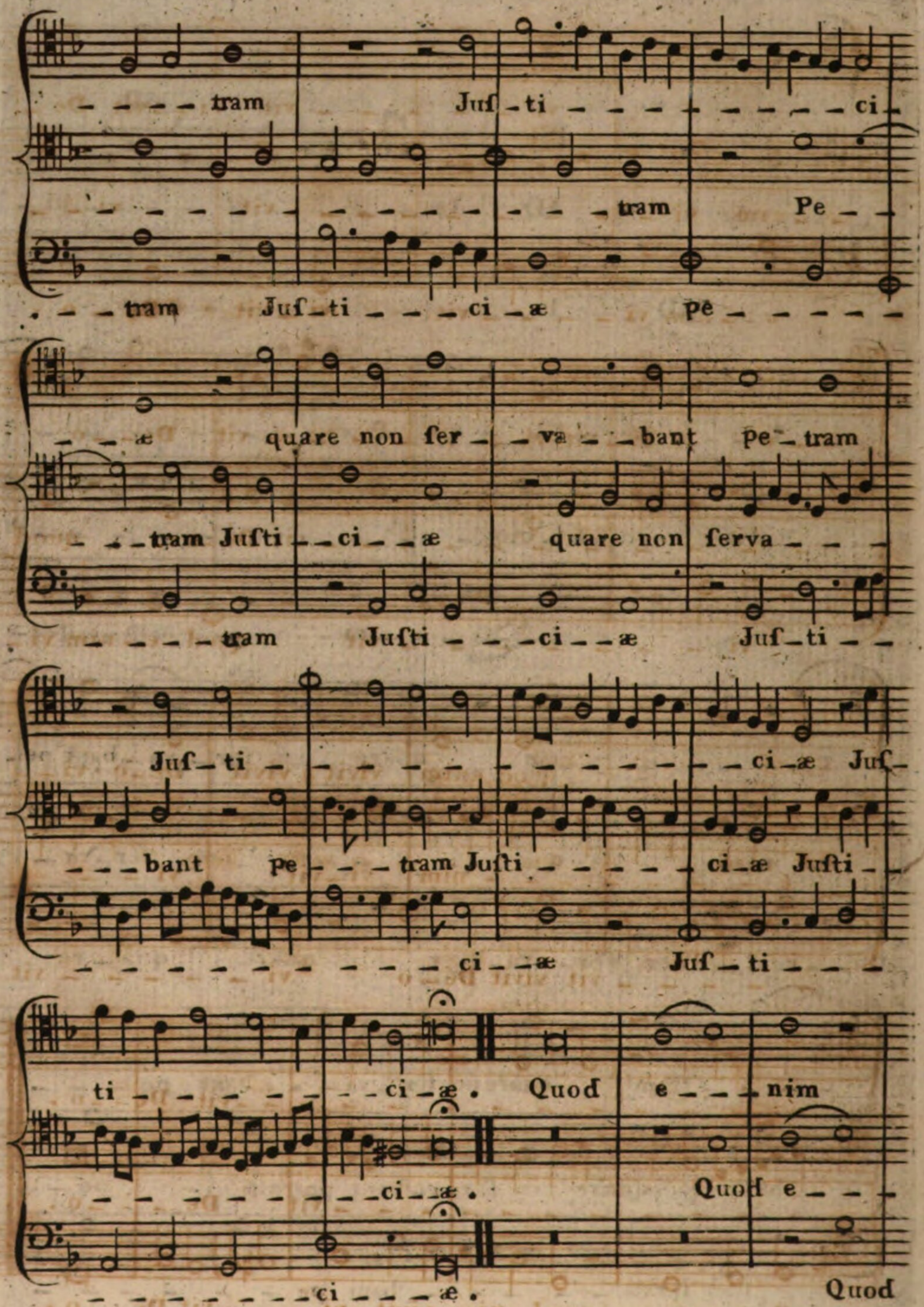
non ferva - - - - - - - bant pe - - - - - - - -


tram Juſ-ti ci-
tram Pe-
tram Juſ-ti-ci-æ pe-
æ quare non fer-va-bant pe-tram
tram Juſti-ci-æ quare non ſerva-
tram Juſti-ci-æ Juſ-ti-
Juſ-ti ci-æ Juſ-
bant pe-tram Juſti ci-æ Juſti-
ci-æ Juſ-ti-
ti-ci-æ. Quod e-nim
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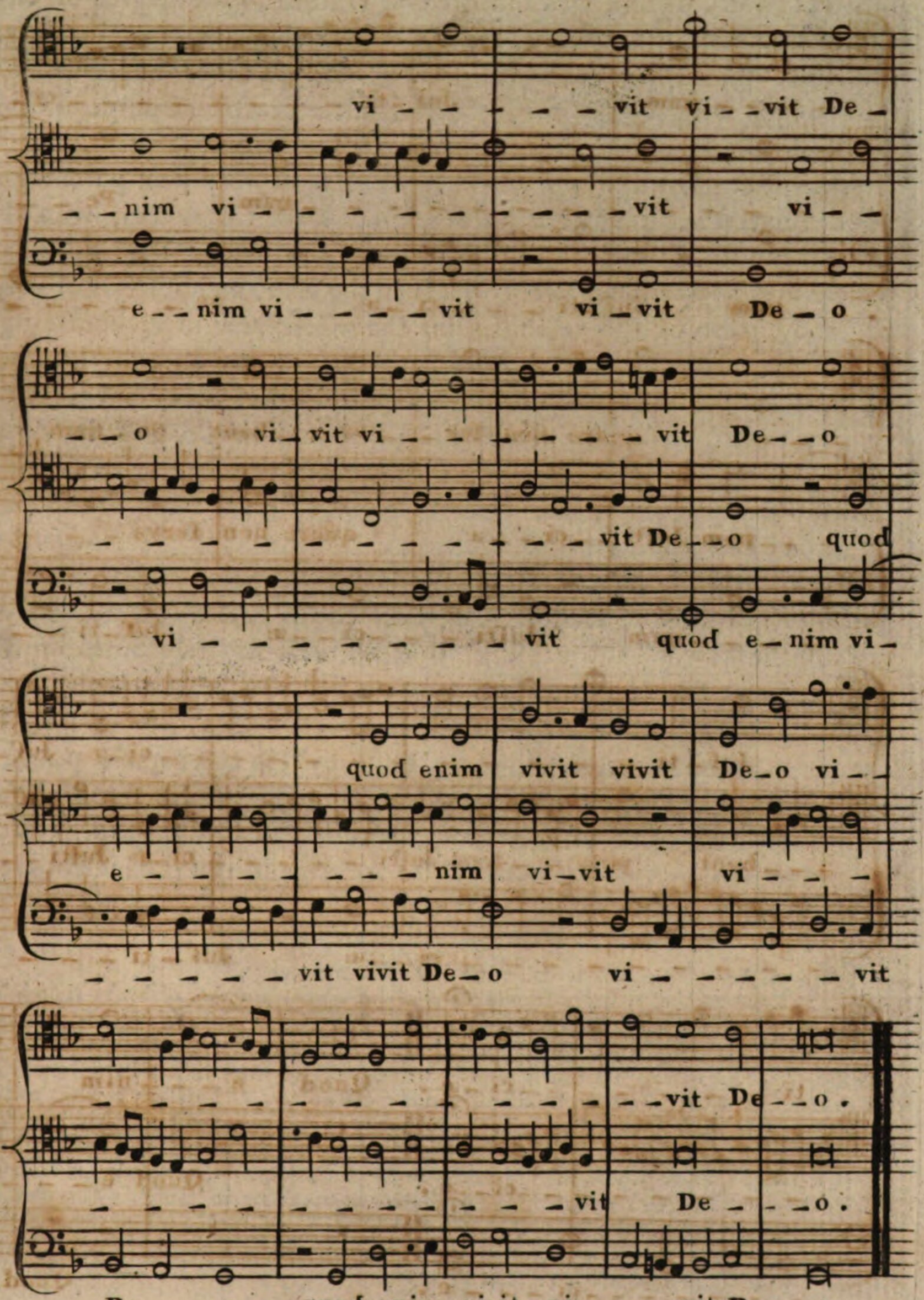
ci-æ. Quod



JOHN DIGON PRIOR OF SAINT AUSTIN'S CANTERBURY

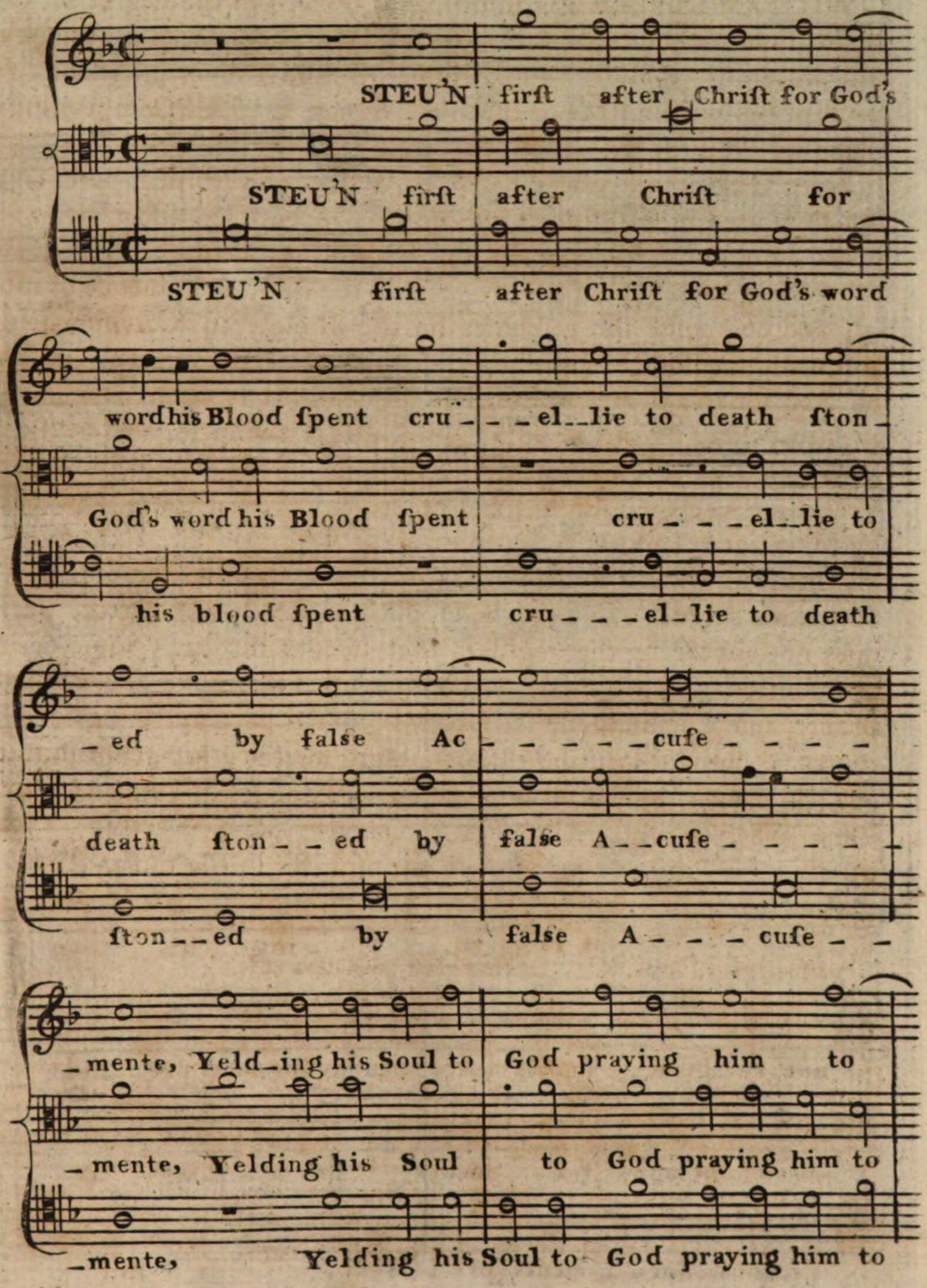
WILLIAM CHELLE was admitted at Oxford to the degree of bachelor in muſic in 1524. He was a ſecular chaplain, a prebendary, and precentor of Hereford cathedral. Biſhop Tanner mentions two tracts of his writing, the one intitled Muſicæ Practicæ Compendium, the other De Proportionibus Muſicis.

JOHN GUINNETH was a native of Wales, of very poor parentage, but ſupported in his ſtudies by ſome beneficent clergyman, who allowed him an exhibition. In the year 1531, being then a ſecular prieſt, and having ſpent twenty years in the ſtudy and practice of muſic, and compoſed the reſponſes for the whole year in diviſion-ſong, and many maſſes and antiphons for the uſe of the church, he ſupplicated for the degree of doctor, and obtained it upon payment of twenty-pence, and in 1533 was preſented to the rectory of St. Peter in Weſt Chepe *. He wrote 'A Declaration of the State wherein He-'retics do lead their Lives,' and other controverſial tracts mentioned by Wood and Tanner.

JOHN SHEPHARD ſtudied at Oxford twenty years, and obtained a bachelor's degree. In 1554 he ſupplicated for that of doctor, but it does not appear by the regiſters that he obtained it. Some of his compoſitions are extant in a book intitled **Mornyng and Evenyng prayer and Communion, ſet forthe in foure partes, to be ſong in churches, both for men and children, wyth dyvers other godly prayers and Anthems, of ſundry mens doynges. Imprinted at London by John Day, dwelling over Alders-gate, beneath Saint Martins**, 1565; others in manuſcript are among the archives in the muſic-ſchool at Oxford †.

* Vide Athen. Oxon. vol I. col. 102. Faſti, ſub anno 1531.

† The muſic ſchool at Oxford is the repoſitory of a great number of books containing compoſitions of various kinds, many of them of great antiquity. That they are depoſited in the muſic ſchool rather than in the Bodleian or other libraries of the univerſity, will be preſently accounted for; but firſt it muſt be mentioned that one William Forreſt, a prieſt in the reign of Henry VIII. well ſkilled in muſic and poetry, had made a copious collection of the beſt compoſitions then extant, and among them many of John Taverner of Boſton, Marbeck of Windſor, Dr. Fairfax, the above-named Shephard, and many others. Theſe came to the hands of William Heather or Heyther, one of the gentlemen of the royal chapel, and who in 1622 was admitted to the degree of doctor in muſic. This perſon, who died in 1627, founded the muſic lecture at Oxford, and for the uſe of the profeſſor, who was required to read it in the muſic ſchool, made a donation of the above collection, together with his own additions thereto.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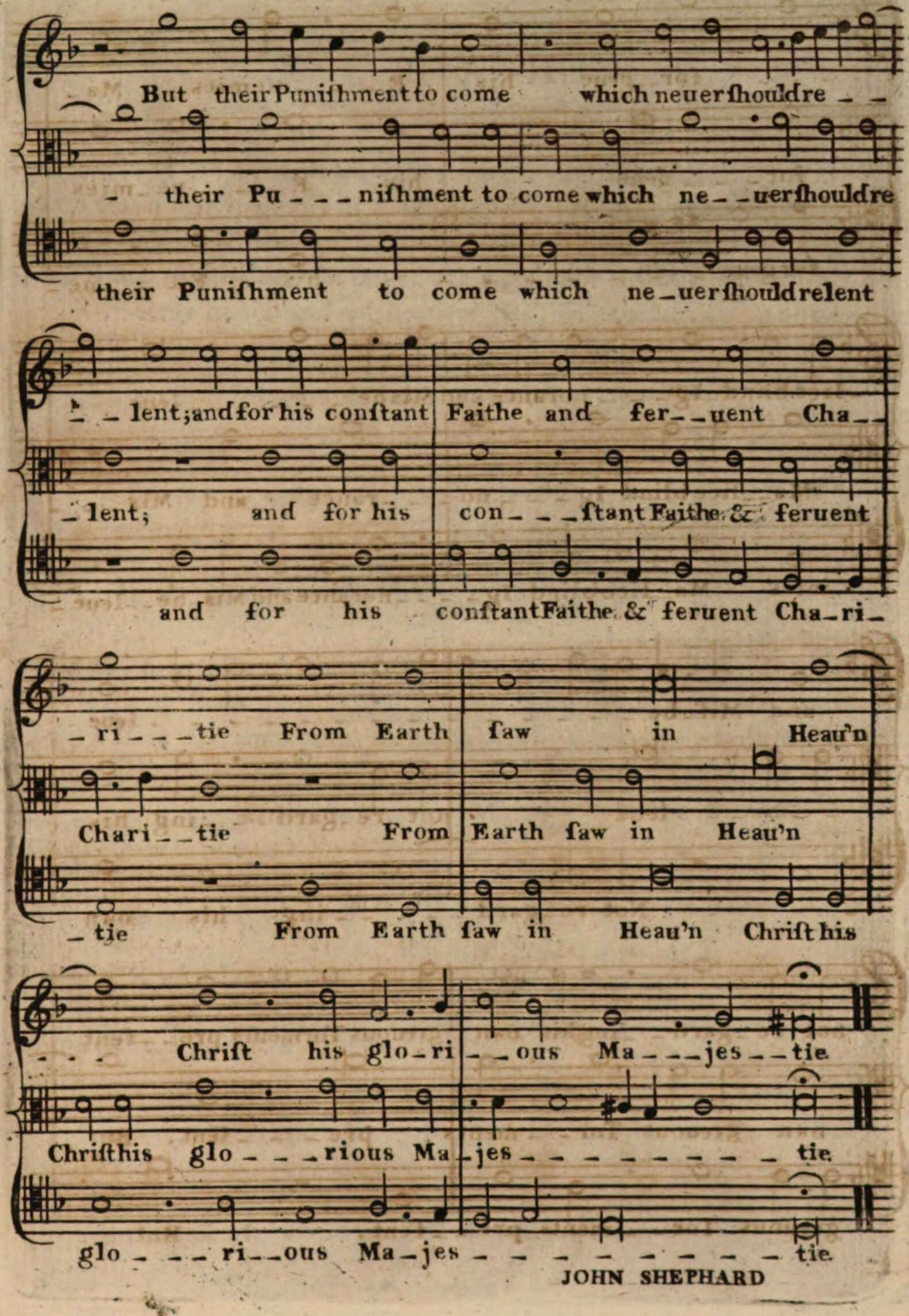
own greuous Tor - - ments pre - - - - fent. But -

greuous Tor - - ments pre - - fent. But



JOHN SHEPHARD

CHAP. X.

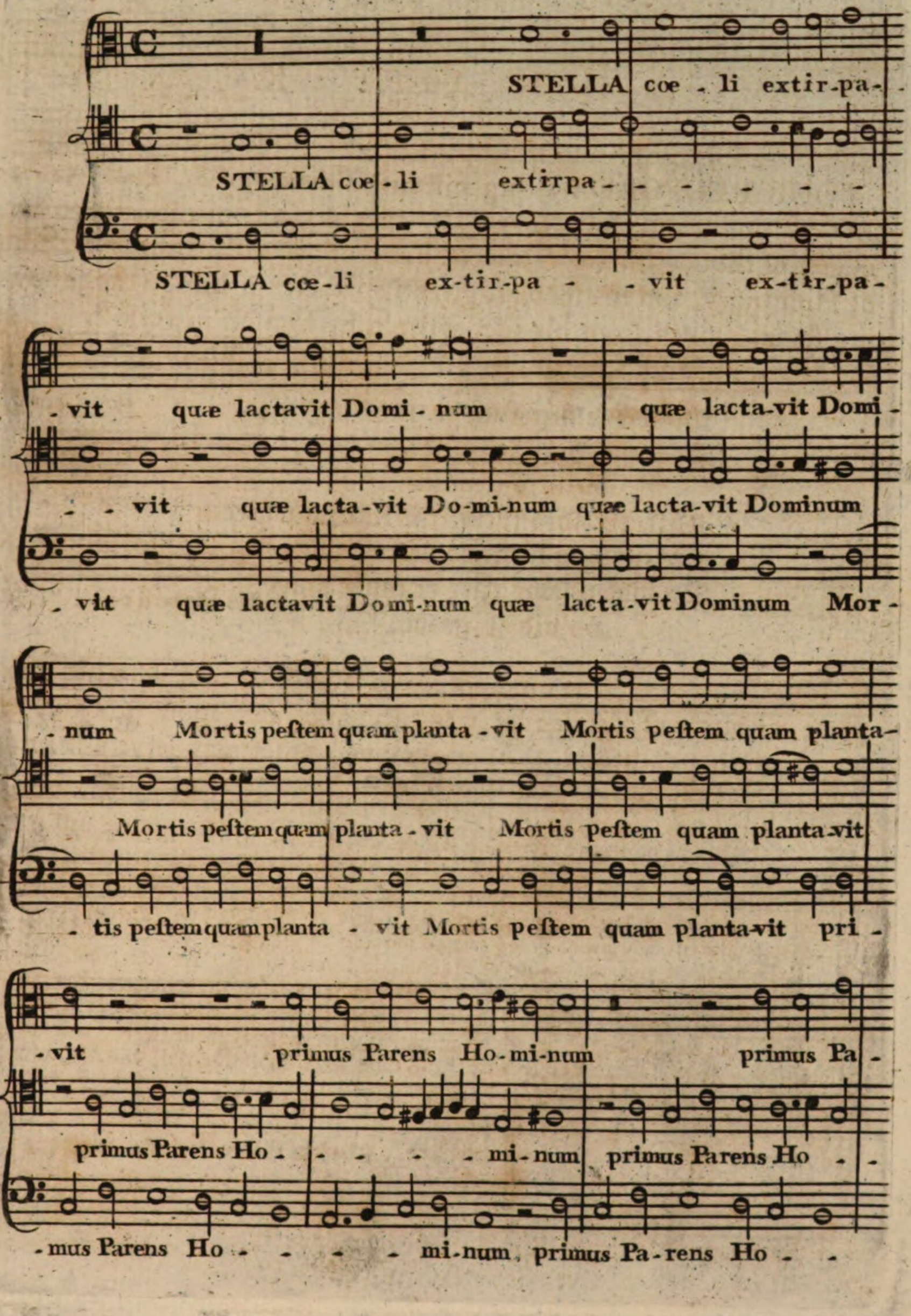
JOHN REDFORD was organiſt and almoner of St. Paul's cathedral in the reign of Henry VIII. and, in virtue of the latter office, maſter of the boys there. Tuſſer, the author of the Five hundred Points of Huſbandry, and his ſcholar, gives a character of him in the following ſtanza, taken from his life, written by himſelf in verſe *.

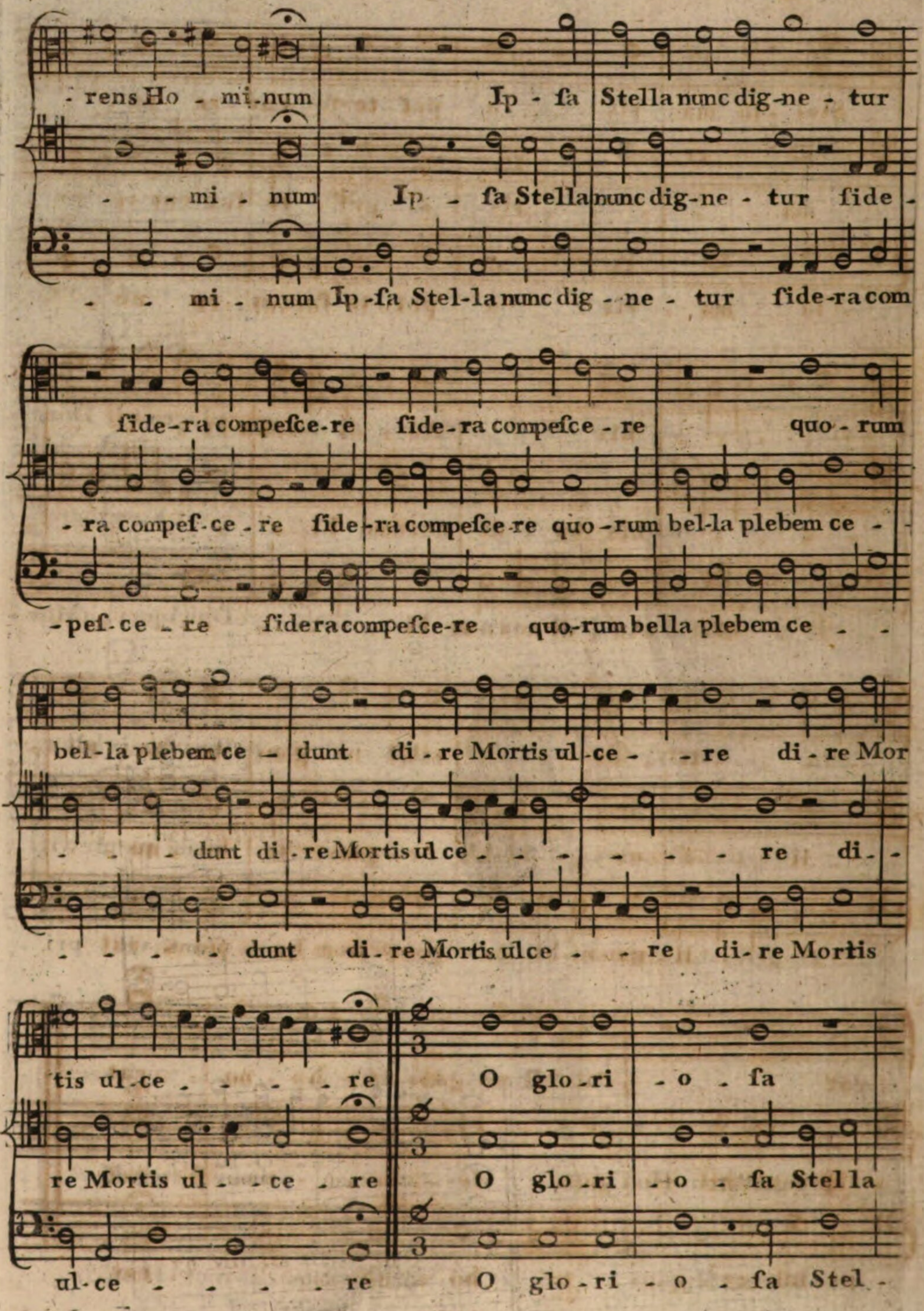
* * * * * * * * * * *

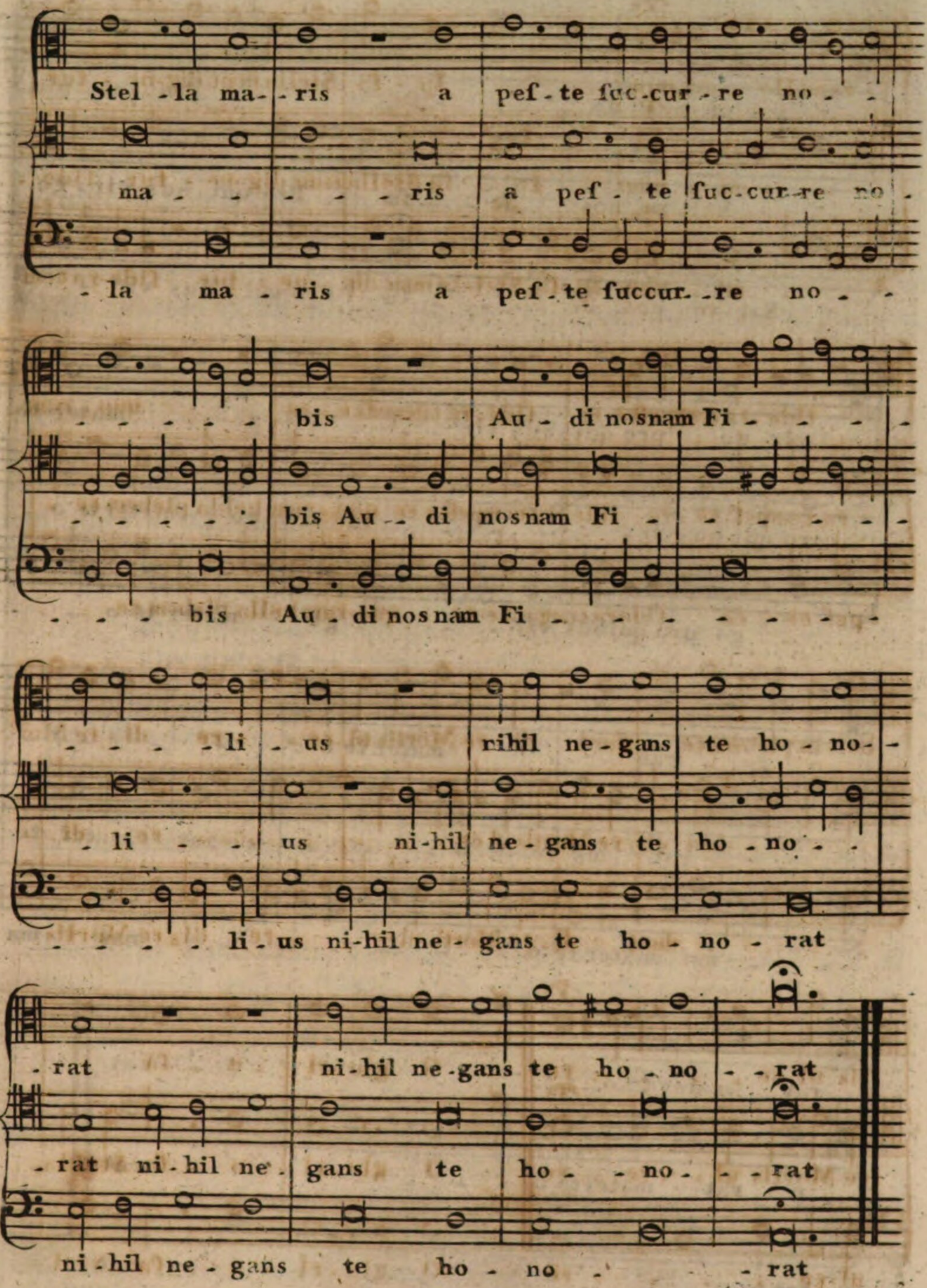
By friendſhip's lot to Paul's I got,
So found I grace a certain ſpace
Still to remaine
With Redford there, the like no where
For cunning ſuch and vertue much
By whom ſome part of muſic's art
So did I gaine.

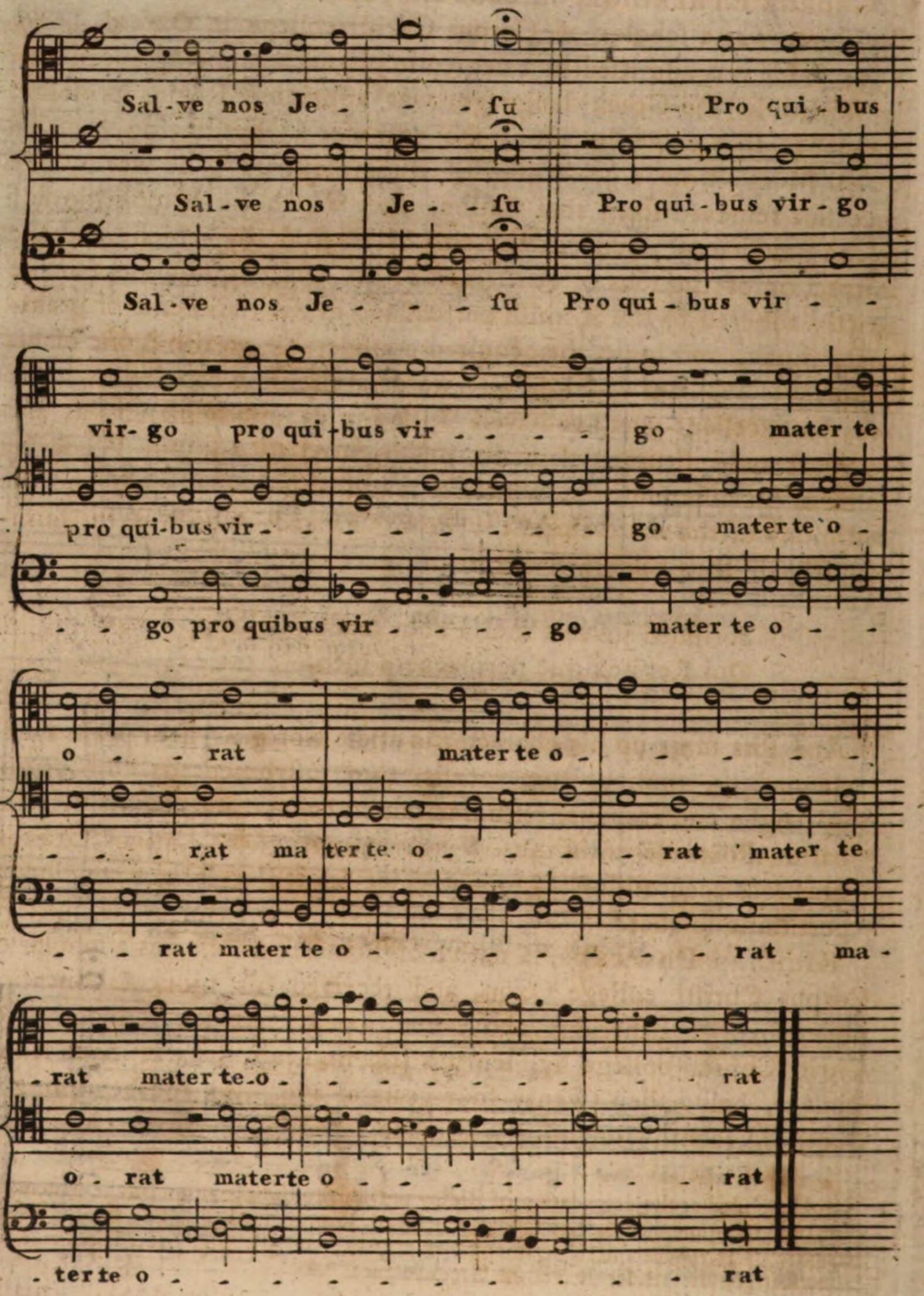
JOHN THORNE, a contemporary of Redford, and who has alſo a place in Morley's Catalogue, was of York, and moſt probably organiſt of that cathedral. The following motet may ſerve as a ſpecimen of his abilities.

* Tuſſer had related in the preceding ſtanzas of this poem, that in his infancy, probably when he was about ſeven years old, he was thruſt out of his father's family, and ſent to ſong-ſchool at Wallingford college, where he underwent a great deal of hardſhip, being badly cloathed, and as badly fed, and that while he was there he was impreſſed by virtue of a placard or warrant iſſued for the purpoſe of ſupplying the cathedrals of this kingdom with boys, and made to ſerve the choir in ſeveral places. He adds, that at length he had the good fortune to get to St. Paul's, where he became the ſcholar of Redford, as in the ſtanza above-cited. Biſhop Tanner ſays that afterwards, viz. anno 1543, he went to King's College Cambridge, which he might do when he was about twenty years of age. This circumſtance aſcertains pretty nearly the time when Redford lived, and fixes it to the latter end of the reign of Henry VIII.


STELLA coe - li extir-pa -
STELLA coe - li extirpa - - - - - - -
STELLA cœ-li ex-tir-pa - - vit ex-tir-pa -
- vit quæ lactavit Domi - num quæ lacta-vit Domi -
- - vit quæ lacta-vit Do-mi-num quæ lacta-vit Dominum
- vit quæ lactavit Domi-num quæ lacta-vit Dominum Mor -
- num Mortis peſtem quam planta - vit Mortis peſtem quam planta -
Mortis peſtem quam planta - vit Mortis peſtem quam planta-vit
- tis peſtem quam planta - vit Mortis peſtem quam planta-vit pri -
- vit primus Parens Ho - mi-num primus Pa -
primus Parens Ho - - - - - mi - num primus Parens Ho - -
- mus Parens Ho - - - - - mi-num, primus Pa-rens Ho - -


- rens Ho - mi-num Ip - ſa Stella nunc dig-ne - tur
- - mi - num Ip - ſa Stella nunc dig-ne - tur ſide -
- - mi - num Ip-ſa Stel-la nunc dig - ne - tur ſide-ra com
ſide-ra compeſce-re ſide-ra compeſce - re quo - rum
- ra compeſ-ce - re ſide-ra compeſce-re quo-rum bel-la plebem ce -
-peſ-ce - re ſidera compeſce-re quo-rum bella plebem ce - -
bel-la plebem ce - dunt di - re Mortis ul-ce - - re di - re Mor
- - - dunt di - re Mortis ul ce - - - - - - re di - -
- - - - dunt di - re Mortis ul ce - - re di - re Mortis
tis ul-ce - - - - re O glo-ri - o - ſa
re Mortis ul - - ce - re O glo-ri - o - ſa Stel la
ul-ce - - - - - re O glo-ri - o - ſa Stel -


Stel - la ma - - ris a pef - te fuc - cur - re no - -
ma - - - - - - ris a pef - te fuc - cur - re no -
- la ma - ris a pef - te fuccur - re no - -
- - - - - - bis Au - di nos nam Fi - - - - - -
- - - - - - bis Au - di nos nam Fi - - - - - -
- - - bis Au - di nos nam Fi - - - - - - -
- - - - - li - us ni - hil ne - gans te ho - no -
- li - - us ni - hil ne - gans te ho - no - -
- - - - - li - us ni - hil ne - gans te ho - no - rat
- rat ni - hil ne - gans te ho - no - - rat
- rat ni - hil ne - gans te ho - - no - - rat
ni - hil ne - gans te ho - no - - rat


Sal-ve nos Je - - - fu Pro qui-bus
Sal-ve nos Je - - fu Pro qui-bus vir-go
Sal-ve nos Je - - - fu Pro qui-bus vir - -
vir-go pro qui-bus vir - - - - go mater te
pro qui-bus vir - - - - - - - - go mater te o -
- - go pro quibus vir - - - - go mater te o - -
o - - rat mater te o -
- - - - rat ma ter te o - - - - rat mater te
- - rat mater te o - - - - - - - - rat ma -
- rat mater te o - - - - - - - - rat
o - rat materte o - - - - - - - rat
- terte o - - - - - - - - - - - - rat

GEORGE ETHERIDGE, in Latin Edrycus, born at Thame in Oxfordſhire, was a ſcholar of Corpus Chriſti college in Oxford, anno 1534. He was admitted to a degree in phyſic, and, being excellently ſkilled in the Greek language, was appointed Regius profeſſor thereof in that univerſity about the year 1553; but having been in queen Mary's time a perſecutor of the proteſtants *, he was by her ſucceſſor removed from that ſtation, after which he betook himſelf to the practice of phyſic in the city of Oxford, by which, and the inſtruction of the ſons of gentlemen of his own communion (for he ſtrictly adhered to the Romiſh perſuaſion) in the rudiments of grammar, muſic, and logic, he acquired conſiderable wealth: one of his pupils was William Gifford, afterwards archbiſhop of Rheims. He was an excellent poet, and well ſkilled in the mathematics, as alſo in vocal and inſtrumental muſic, as appeared to Anthony Wood by ſome of his compoſitions, which it is probable he had ſeen, and the teſtimony of the more ancient writers. Leland, who was his familiar friend, thus celebrates his memory:

Scripſiſti juvenis multâ cum laude libellos,
Qui Regi eximie perplacuere meo.

And Pits ſums up his character in theſe words: 'Erat peritus mathematicus, muſicus tum vocalis, tum inſtrumentalis cum primis in Anglia conferendus, teſtudine tamen et lyra præ cæteris delectabatur. Poëta elegantiſſimus. Verſus enim Anglicos, Latinos, Græcos, Hæbreos accuratiſſime componere, et ad tactus lyricos concinnare pertiſſime ſolebat.'

RICHARD EDWARDS, a native of Somerſetſhire, was a ſcholar of Corpus Chriſti college Oxon, and received his muſical education under George Etheridge above-mentioned. At the foundation of Chriſt Church college by Henry VIII. in 1547, he was made ſenior ſtudent, being then twenty-four years of age. At the beginning of queen Elizabeth's reign he was made a gentleman of the chapel and

* He aſſiſted at the degradation of Ridley previous to the execution of the ſentence on him, and recommended that he ſhould be gagged, to prevent his ſpeaking againſt his perſecutors. Fox's Acts and Monuments, edit. 1641, vol. III. pag. 500. Fox calls him 'one Edrige, the reader then of the Greek lecture.'

maſter

maſter of the children. He was an excellent muſician, and alſo a poet. Puttenham, in his Art of Engliſh Poeſie, pag. 5, together with the earl of Oxford, celebrates 'Maiſter Edwardes of her Ma-'jeſtys chapel,' for comedy and interlude. A particular account of him is referred to a ſubſequent part of this work, in which the old Engliſh poets are enumerated and characteriſed. In this place he is ſpoken of as a muſician only, and in that faculty he is ſaid to have manifeſted his ſkill in many very excellent compoſitions.

Robert Testwood, of Windſor, and John Marbeck of the ſame place, a man to whom church-muſic is greatly indebted, he being the original compoſer of the muſic to the cathedral ſervice in uſe at this day, will be ſpoken of hereafter; at preſent it may ſuffice to ſay, that in the reign of Henry VIII. they were both condemned to the ſtake for hereſy, that the former ſuffered, and the latter eſcaped the ſame fate in regard of his great merit in his profeſſion.

Beſides the ſeveral Engliſh muſicians above enumerated, there were many of great eminence of whom no memorials are now remaining, ſave thoſe few of their compoſitions which eſcaped that general deſtruction of books and manuſcripts which attended the diſſolution of religious houſes, and are now preſerved in the libraries of cathedrals, thoſe of the two univerſities, the colleges of Eton and Wincheſter, and the Britiſh Muſeum *. The following are the names of famous muſicians who flouriſhed before the Reformation, and have not a place in Morley's Catalogue printed at the end of his Introduction. John Charde, Richard Ede, Henry Parker, John Norman, Edmund

* Bale, who was a witneſs to it, gives the following relation of the havoc of books at that time, and the uſes to which they were put:

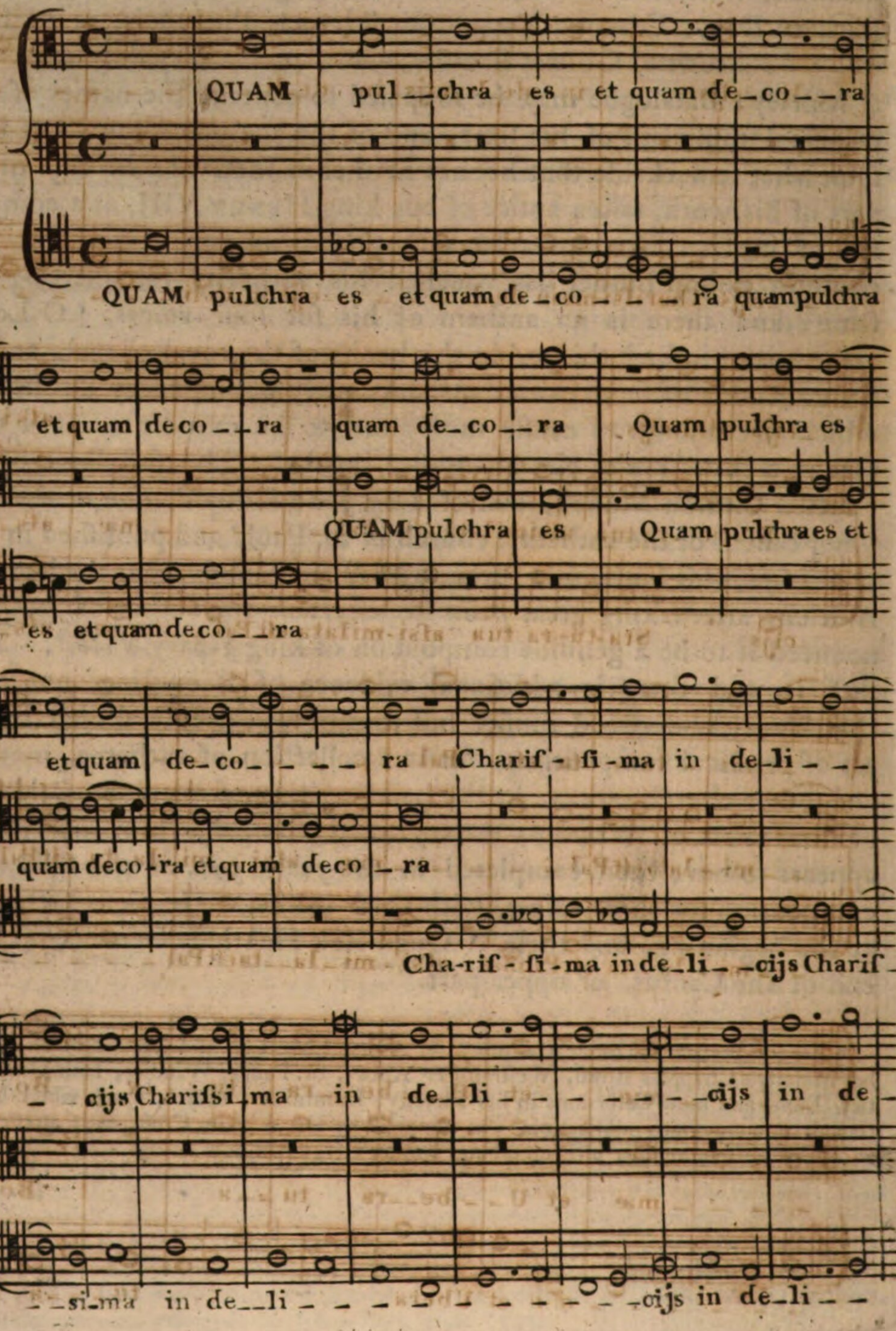
'A greate nombre of them whych purchaſed thoſe ſuperſtycyouſe manſyons, reſerued 'of thoſe lybrarye bokes, ſome to ſerue theyr iakes, ſome to ſcoure theyr candelſtyckes, 'and ſome to rubbe their bootes. Some they ſolde to the groſſers and ſope-ſellers, and 'ſome they ſent ouer ſee to the bokebynders, not in ſmall nombre, but at tymes whole 'ſhyppees full, to the wonderynge of the foren nacyons. Yea the unyuerſytees of thys 'realme are not all clere in this deteſtable fact. But curſed is that bellye whyche ſeketh 'to be fedde with ſuche ungodly gaynes, and ſo depelye ſhameth hys natural contreye. 'I knowe a merchaunt man, whych ſhall at thys tyme be nameleſſe, that boughte the con-'tentes of two noble lybraryes for xl. ſhyllynges pryce, a ſhame it is to be ſpoken. Thys 'ſtuffe hath he occupyed in the ſtede of graye paper by the ſpace of more than theſe x yeares, 'and yet he hath ſtore ynough for as many yeares to come. A prodygyuoſe example is 'this, and to be abhorred of all men which loue their nacyon as they ſhoulde do.' Preface to The laboryouſe Journey & Serche of Johan Leylande for Englande's Antiquities, with declaracyons enlarged: by Johan Bale, anno 1549.

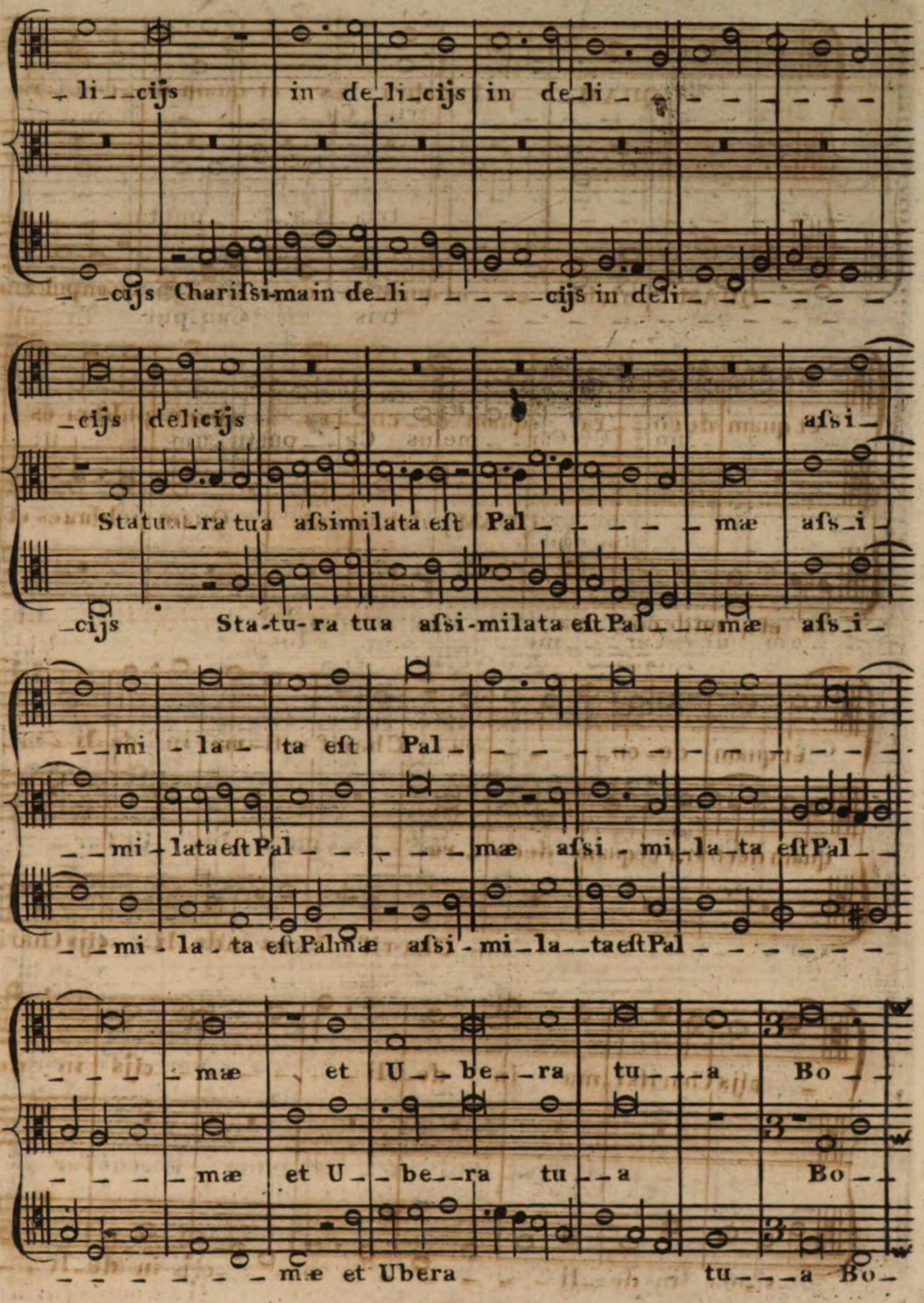
Shef-

Sheffield, William Newark, Sheryngham, Hamſhere, Richard Davy, Edmund Turges, Sir Thomas Phelyppis, or Philips, Browne, Gilbert Baniſter, and Heydingham.

Morley's Catalogue may be ſuppoſed to contain the names of the principal muſicians of his time, and of the age preceding; but it is ſomewhat remarkable that he has neither in that, nor in any other part of his work, taken notice of our king HENRY VIII. as a compoſer of muſic. Eraſmus relates that he compoſed offices for the church; biſhop Burnet has vouched his authority for aſſerting the ſame; and there is an anthem of his for four voices, 'O Lord, 'the maker of all things,' in the books of the royal chapel, and in the collection of ſervices and anthems lately publiſhed by Dr. Boyce, which every judge of muſic muſt allow to be excellent. It is true that in a collection of church-muſic, intitled 'The firſt Book of ſe-'lected Church Muſick, collected by John Barnard, one of the mi-'nor canons of the cathedral church of St. Paul,' and publiſhed in the year 1641, this anthem is given to William Mundy, but the late Dr. Aldrich, after taking great pains to aſcertain the author of it, pronounced it to be a genuine compoſition of king Henry VIII *. The fact is, and there is additional evidence of it exiſting, not only that Henry underſtood muſic, but that he was deeply ſkilled in the art of practical compoſition; for in a collection of anthems, motets, and other church offices, in the hand-writing of one John Baldwin, of the choir of Windſor, a very good compoſer himſelf, which appears to have been completed in the year 1591, is the following compoſition for three voices, with theſe words, 'Henricus Octavus,' at the beginning, and theſe, 'Quod Rex Henricus Octavus,' at the end of the Cantus, or upper part.

* See the preface to Divine Harmony, or A new Collection of ſelect Anthems uſed at her Majeſty's Chappels Royal, Weſtminſter Abbey, St. Paul's, Windſor, both Univerſities, Eton, and moſt Cathedrals in her Majeſty's Dominions, octavo, 1712, which book, though an anonymous publication, was compiled by Dr. William Croft, as is atteſted by an intimate friend of his, a reverend and worthy clergyman now living.


QUAM pul_chra es et quam de_co_ra
QUAM pulchra es et quam de_co_ra quam pulchra
et quam de co_ra quam de_co_ra Quam pulchra es
QUAM pulchra es Quam pulchra es et
es et quam de co_ra
et quam de_co_ra Charif-fi-ma in de_li_cijs
quam deco-ra et quam deco_ra
Cha-rif-fi-ma in de_li_cijs Charif-
cijs Charifsi_ma in de_li_cijs in de_
si_ma in de_li_cijs in de_li_


li_cijs in de_li_cijs in de_li
_cijs Charisi-main de_li cijs in deli
cijs delicijs afsi
Statu_ra tua afsimilata est Pal mæ afs_i_
_cijs Sta-tu-ra tua afsi-milata est Pal mæ afs_i_
mi_la_ta est Pal
mi_lataestPal mæ afsi_mi_la_ta estPal
mi_la_ta estPalmæ afsi_mi_la_taestPal
mæ et U_be_ra tu_a Bo_
mæ et U_be_ra tu_a Bo_
mæ et Ubera tu_a Bo_

tris Ca - - - - - - - put tu -

- - - - - - - - - - tris Ca - - - put tu - - -

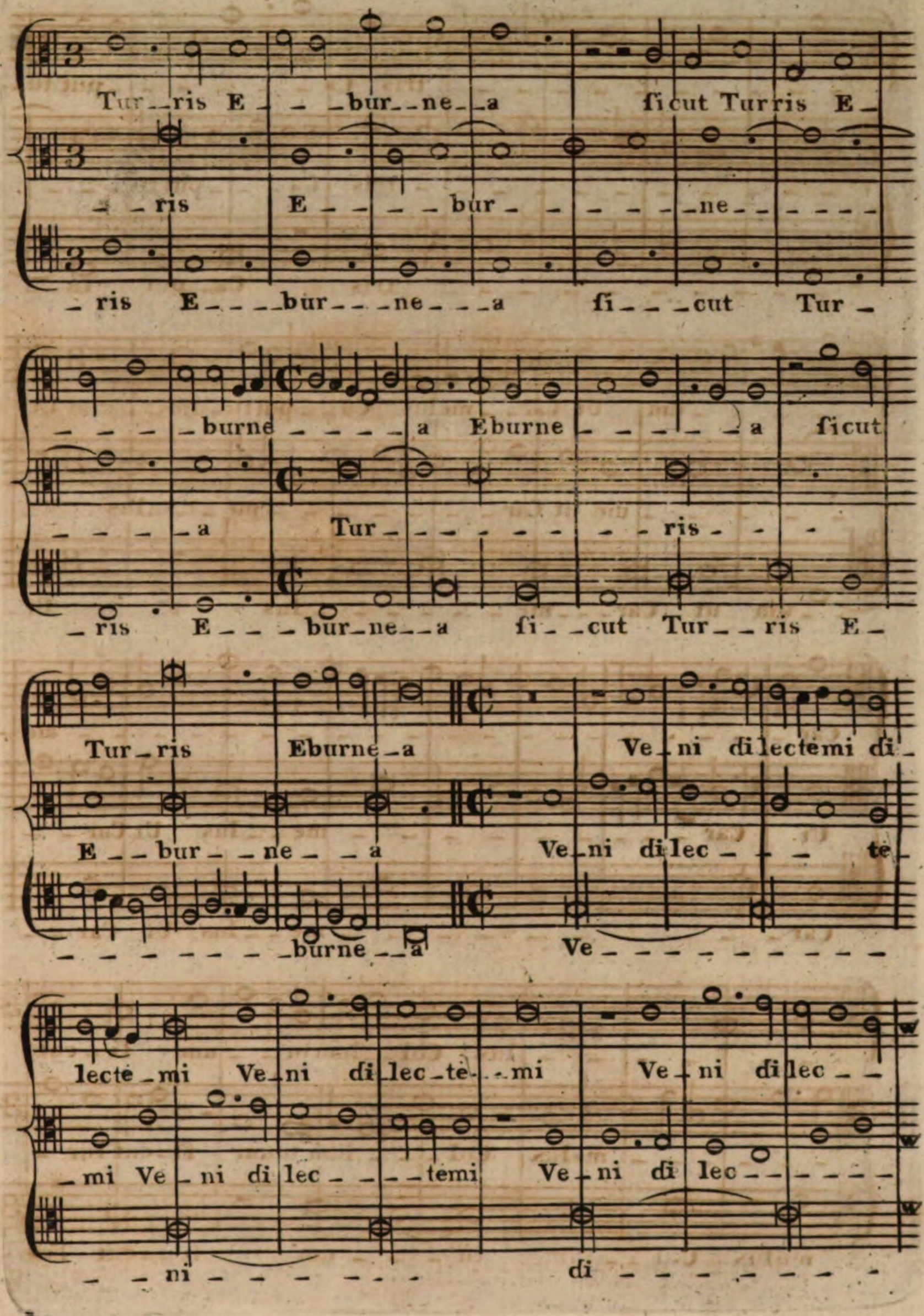
- - - - - - - - - - - - tris Ca - - put tu - -

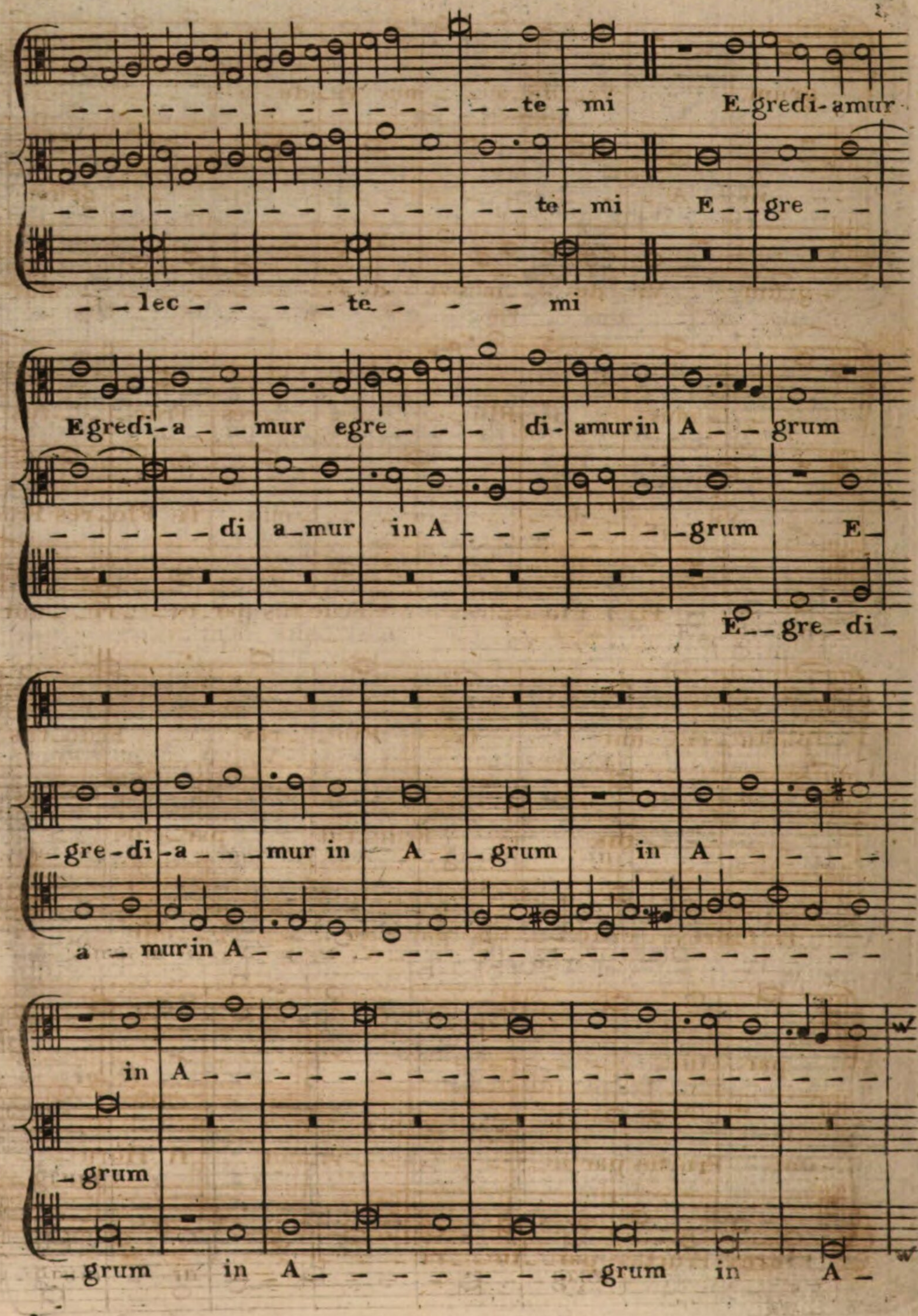
- - - - um Ut Car - - melus Ca - - puttu - um Ut

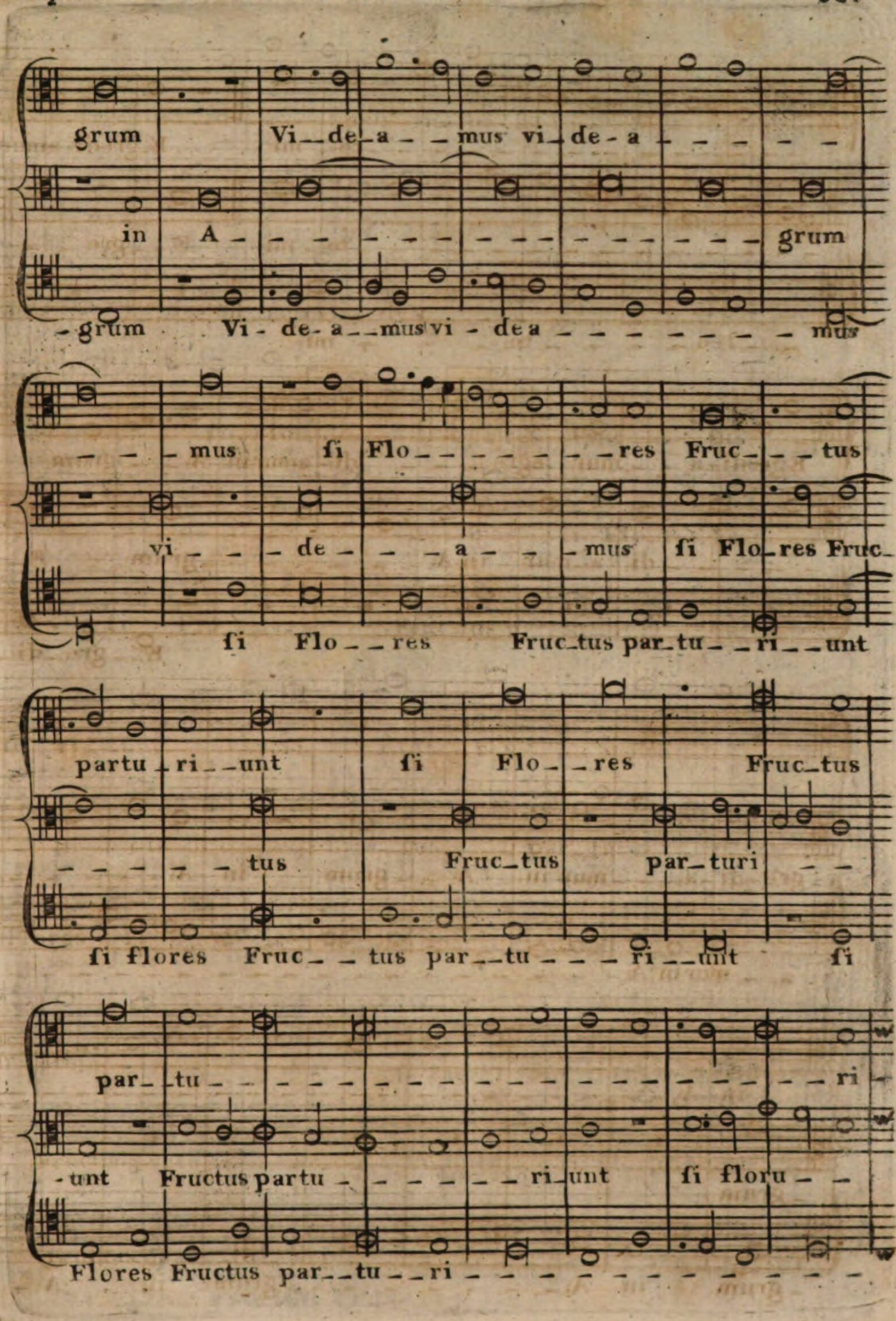
- - - - - - um ut Car - - - - - - - - me - - - lus

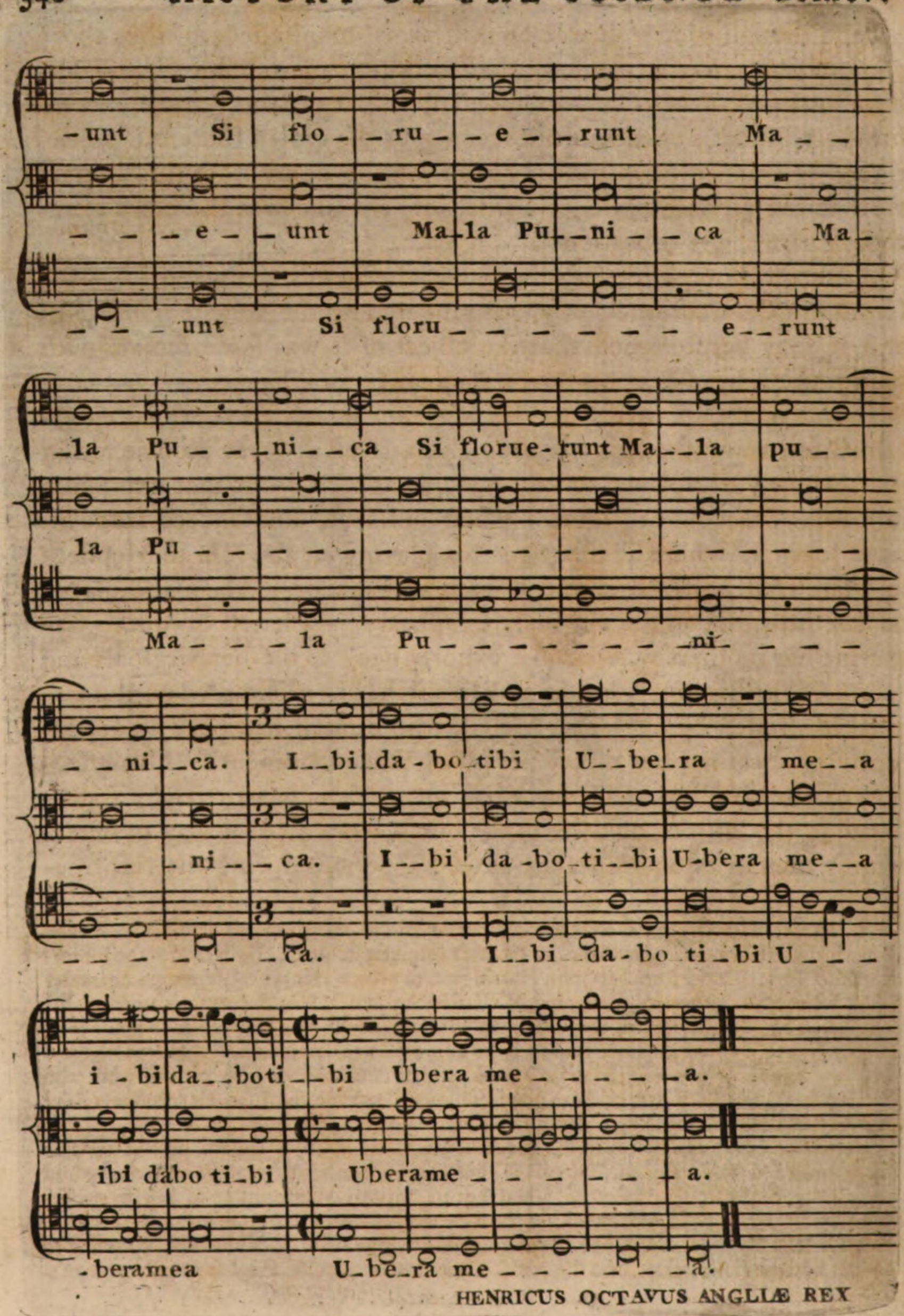
- - um ut Car - - - me - - - - - - lus Ut

Car - - - - - - - - - - -


Tur_ris E_ _ _bur_ne_a ficut Turris E_
ris E _ _ _bur_ _ _ _ _ne_ _ _ _ _
ris E _ _ _bur_ _ _ _ne_ _ _a fi_ _ _cut Tur_
burne _ _ _a Eburne_ _ _ _ _a ficut
_ _ _ _a Tur_ _ _ _ _ _ _ _ris _ _ _
ris E _ _bur_ne_ _a fi_ _cut Tur_ _ris E_
Tur_ris Eburne_a Ve_ni dilectemi di_
E_ _bur_ _ne_ _ _a Ve_ni dilec_ _ _ te_
_ _ _ _ _ _ _burne_ _a Ve_ _ _ _ _ _ _ _ _ _
lecte_mi Ve_ni di_lec_te_ _mi Ve_ni di_lec_ _
_mi Ve_ni di_lec_ _ _ _temi Ve_ni di_lec_ _ _ _ _
_ _ ni_ _ _ _ _ _ _ _ di_ _ _ _ _ _ _ _ _


te mi E gredi-amur
te mi E gre
lec te mi
Egredi-a mur egre di-amur in A grum
di a-mur in A grum E
E gre di
gre-di-a mur in A grum in A
a mur in A
in A
grum
grum in A grum in A


grum Vi_de_a_ _mus vi_de_a_ _ _ _ _
in A_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ grum
-grum Vi- de- a_ _mus vi - de a_ _ _ _ _ _ _ _ mus
_ _ _mus fi Flo_ _ _ _ _ _ _res Fruc_ _ _tus
vi_ _ _ de_ _ _ _a_ _ _mus fi Flo_res Fruc_
fi Flo_ _res Fruc_tus par_tu_ _ri_ _unt
partu_ri_ _unt fi Flo_ _res Fruc_tus
_ _ _ _ _ tus Fruc_tus par_turi _ _
fi flores Fruc_ _ tus par_ _tu_ _ _ ri_ _unt fi
par_ _tu_ ri
-unt Fructus partu_ _ _ _ _ _ri_unt fi floru_ _
Flores Fructus par_ _tu_ _ri_ _ _ _ _ _ _ _ _ _ _ _



HENRICUS OCTAVUS ANGLIÆ REX

And though ſuch a degree of ſkill as is manifeſted in the above compoſition, may ſeem more than a king can well be ſuppoſed to have poſſeſſed, it is to be remembered, that being the younger of two brothers, and his chance of ſucceeding to the crown therefore precarious, he was intended by his father for the church, with a remote view to the archbiſhopric of Canterbury: muſic was therefore a neceſſary part of his education *.

As to the compoſition above given, the words are taken from the Canticum Canticorum, cap. vii. as rendered by the vulgate tranſlation, and it may be preſumed that the object of it was ſome female with whom the king was upon terms of great familiarity †.

It was doubtleſs owing to the affection which this prince entertained for muſic that his children alſo arrived at great proficiency in it. Edward VI. played on the lute, as appears from that expreſſion in Cardan's account of him, 'Cheli pulſabat,' and indeed from his own Journal, where he mentions his playing on the lute to Monſieur le Mareſchal St. Andrè, the French ambaſſador. Mary alſo played on the lute and on the virginal, as appears by a letter of queen Catherine her mother, wherein ſhe exhorts her 'to uſe her virginals and 'lute, if ſhe has any:' and as to Elizabeth, her proficiency on the virginal is atteſted by Sir James Melvil, who himſelf had once an opportunity of hearing her divert herſelf at that inſtrument. This affection in the children of Henry VIII. for muſic is but a trivial circumſtance in the hiſtory of their lives, but it went a great way in determining the fate of choral ſervice at ſeveral periods during the reforma-

* It has already been remarked that a competent ſkill in muſic was anciently neceſſary in the clerical profeſſion: to the evidence of that fact formerly adduced may be added the following extract from a letter from Sir John Harrington to prince Henry, containing a character of Dr. John Still, biſhop of Bath and Wells, in 1592. 'His breeding was from his 'childhood in good literature, and partly in muſick, which was counted in thoſe dayes a 'preparative to divinity; neither could any be admitted to *primam tonſuram*, except he could 'firſt *bene le bene con bene can*, as they called it, which is to read well, to conſter well, and 'to ſing well, in which laſt he hath good judgment.' Vide Sir John Harrington's Brief View of the Church, and Nugæ Antiquæ, 12mo. Lond. 1769, pag. 22.

† It was probably compoſed in his juvenile years, when it is known he had amours. One favourite of his he kept at Greenwich, her lodging was a tower in the park of the Old Palace; the king was uſed when he viſited her to go from Weſtminſter in his barge, attended by Sir Andrew Flamock, his ſtandard-bearer, a man of humour, who entertained him with jeſts and merry ſtories. The king, as the ſignal of his approach, was uſed to blow his horn at his entrance into the park. Puttenham's Arte of Engliſh Poeſie, pag. 224.

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tion, when it became a matter of debate whether to retain or reject it, as will appear by the following deduction of particulars.

The clamours againſt choral ſervice, ariſing from the negligent manner of performing it, were about this time very great, and the council of Trent in their deliberations with a view to the correction of abuſes in the celebration of the maſs, had paſſed ſome reſolutions touching church muſic that gave weight to the objections of its enemies: as the reformation advanced theſe increaſed; thoſe of the clergy who fell in with Wickliffe's notions of a reformation were for rejecting it as vain and unedifying; the thirty-two commiſſioners appointed by the ſtatutes of 35 Henry VIII. and 3 and 4 Edward VI. to compile a body of eccleſiaſtical laws, it is true allowed of ſinging; but by the reſtraints that it is laid under in the Reformatio Legum Eccleſiaſticarum, tit. De Divinis Officiis, cap. 5. it ſeems as if that aſſembly meant to baniſh figurate muſic out of the church, and by admitting only of that kind of ſinging in which all might join, to put cathedral and parochial ſervice on a level.

In the reign of Mary no one preſumed to vent his objections againſt choral ſinging: the proteſtants were too much terrified by the perſecutions to which their profeſſion expoſed them, to attend to the contents of the Romiſh ritual; and when they were once perſuaded that the worſhip of that church was idolatrous, it could not but be with them a matter of indifference whether the offices uſed in it were ſung or ſaid.

But the truth of the matter is, that thoſe men who were beſt able to expoſe the errors and ſuperſtition of popery withdrew themſelves, and in a ſtate of exile conceived a plan of reformation and church diſcipline ſo truly ſpiritual, as ſeemed to render uſeleſs the means which ſome think neceſſary to excite in the minds of men thoſe ideas of reverence and reſpect which ſhould accompany every act of devotion. Actuated by their zeal againſt popery, they in ſhort declared thoſe rites and ceremonies to be ſinful, which at moſt could be but indifferent, as namely, the habits anciently worn by the miniſter in the celebration of divine ſervice, and the little leſs ancient practice of antiphonal ſinging; and upon their arrival from Geneva and Francfort, at the acceſſion of queen Elizabeth, the arguments againſt both were puſhed with great vehemence in the courſe of the diſciplinarian controverſy.

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This is a brief account of that oppoſition which threatened the baniſhment of the ſolemn choral ſervice from our liturgy, and which, though made at different periods, was in every inſtance attended with the like ill ſucceſs, as will appear from the following ſhort review of the meaſures taken for its eſtabliſhment and ſupport.

For firſt, the diſpoſition of Henry VIII. to retain the choral ſervice may be inferred from the proviſions in favour of minor canons, lay clerks, and choriſters, not only in the refoundations by him of ancient cathedral and collegiate churches, but alſo in thoſe modern erections of epiſcopal ſees at Weſtminſter, Oxford, Glouceſter, Cheſter, Briſtol, and Peterborough, which were made by him, and liberally endowed for the ſupport and maintenance of ſingers in thoſe cathedrals reſpectively.

Edward VI. manifeſted his affection for choral ſinging by his injunctions iſſued in the year 1547, wherein countenance is given to the ſinging of the litany, the prieſt being therein required to ſing or plainly and diſtinctly to ſay the ſame. And in the firſt liturgy of the ſame king the rubric allows of the ſinging of the 'Venite exultemus,' and other hymns, both at mattins and even-ſong, in a manner contradiſtinguiſhed from that plain tune in which the leſſons are thereby required to be red.

Farther, the ſtatute of 2 and 3 Edward VI. for uniformity of ſervice, contains a proviſo that it ſhall be lawful to uſe Pſalms or prayer taken out of the Bible, other than thoſe directed by the new liturgy; which proviſo let in the uſe of the metrical pſalmody of the Calviniſts, and alſo the anthem, ſo peculiar to cathedral ſervice, and was recognized by the ſtatute of 5 and 6 of Edward VI. made for confirming the ſecond liturgy of the ſame king.

As to queen Elizabeth, ſhe, by the forty-ninth of her injunctions, given in 1559, declares her ſentiments of church muſic in terms that ſeem to point out a medium between the abuſes of it, and the reſtraints under which it was intended to be laid by the Reformatio Legum Eccleſiaſticarum. The ſtatute of uniformity made in the firſt year of her reign, eſtabliſhes the ſecond liturgy of Edward VI. with a very few alterations. The act of the legiſlature thus co-operating with her royal will, as declared by her injunctions, and indeed with the general ſenſe of the nation, choral ſervice received a

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twofold ſanction, and was thenceforth received among the rites and ceremonies of the church of England.

From all which tranſactions it may be inferred that the retention of the ſolemn choral ſervice in our church was in a great meaſure owing to that zeal for it in the princes under whom the reformation was begun and perfected, which may be naturally ſuppoſed to have reſulted from their love of muſic.

END OF THE SECOND VOLUME.

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